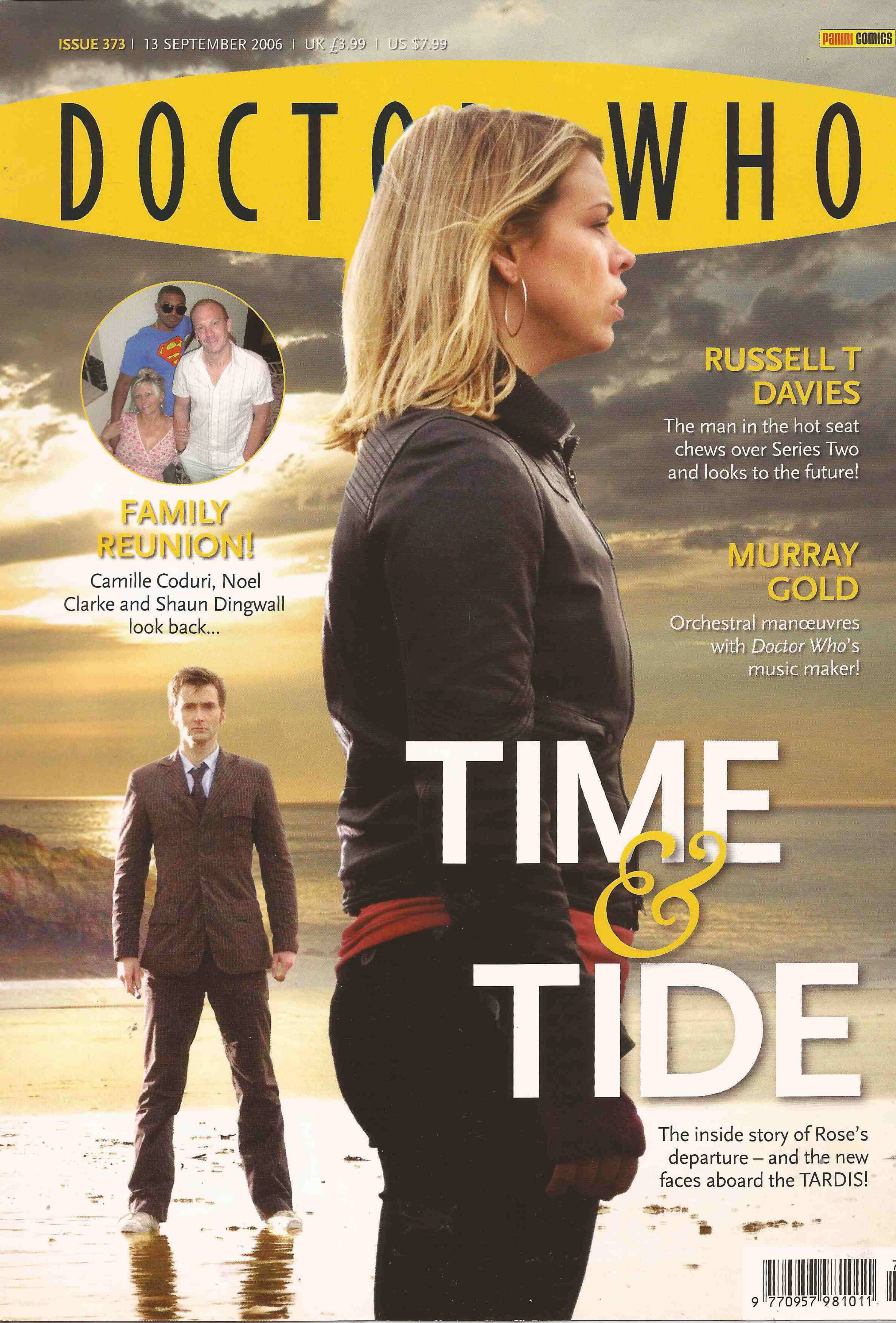
ISSUE 373 | 13 SEPTEMBER 2006 | UK £3.99 | US $7.99

Panini COMICS

DOCTOR WHO



FAMILY REUNION!

Camille Coduri, Noel Clarke and Shaun Dingwall look back...

RUSSELL T DAVIES

The man in the hot seat chews over Series Two and looks to the future!

MURRAY GOLD

Orchestral manœuvres with *Doctor Who*'s music maker!

TIME & TIDE

The inside story of Rose's departure – and the new faces aboard the TARDIS!

9 770957 981011

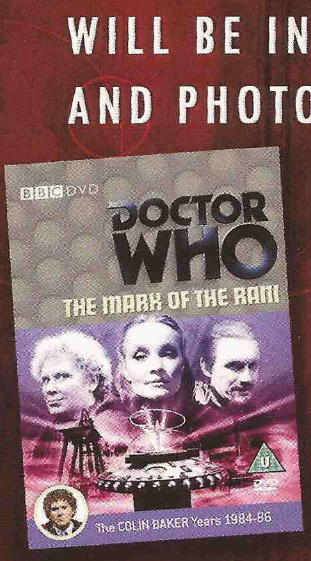
10thplanet

GREAT SIGNINGS, GREAT PRICES, ALL UNDER ONE ROOF!

UNIT 37A VICARAGE FIELD SHOPPING CENTRE, BARKING, ESSEX, IG11 8DQ ¤ TELEPHONE: 020 8591 5357
contact@tenthplanet.co.uk ¤ www.tenthplanet.co.uk ¤ OPENING HOURS: MONDAY-SATURDAY | 9.30AM-5.30PM

THREE TIMELORDS, ONE DOCTOR WHO SHOP!

JOIN US ON THE 9TH SEPTEMBER WHEN
PETER DAVISON 'THE 5TH DOCTOR'
COLIN BAKER 'THE 6TH DOCTOR'
& **KATE O'MARA** 'THE RANI'
WILL BE IN STORE SIGNING DVDS
AND PHOTOGRAPHS FROM 12PM


BBC DVD
DOCTOR WHO
THE MARK OF THE RANI
The COLIN BAKER Years 1984-86

ORDER YOUR SIGNED COPY TODAY AT NO EXTRA COST

THE MARK OF THE RANI ON DVD
£19.99 PLUS £1.25 UK POSTAGE

OFFICIAL BBC CLASSIC WHO PHOTOGRAPHS
£10.00 EACH PLUS £1.00 UK POSTAGE

SIGNING PREVIEW: **JOHN LEVENE 'SGT. BENTON'** SIGNING ON THE 16/09

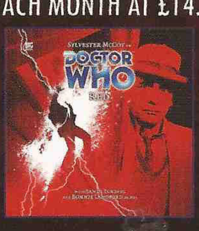
For more information on the above signings and more events from 10th Planet visit our website @ www.10thplanetevents.com

VISIT OUR SECURE ONLINE STORE WWW.DOCTORWHOSHOP.CO.UK FOR A WIDE RANGE OF
NEW AND CLASSIC DOCTOR WHO MERCHANDISE FROM DVDS TO TOYS AND LOTS MORE!

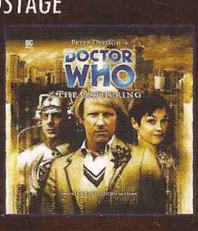
SET UP A BIG FINISH STANDING ORDER TODAY!

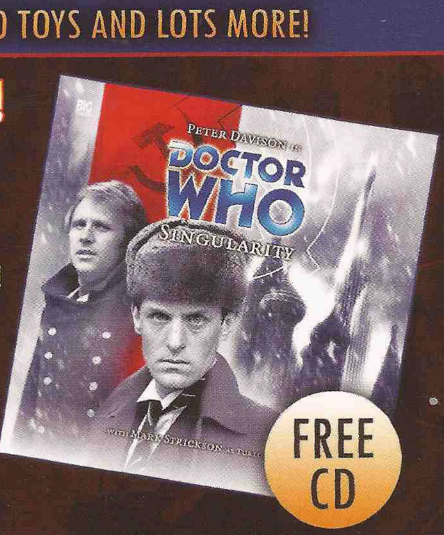
A NEW CLASSIC DOCTOR WHO AUDIO ADVENTURE, STARRING ONE OF THE ORIGINAL ACTORS TO PLAY THE DOCTOR ON TELEVISION IS RELEASED BY BIG FINISH PRODUCTIONS EVERY MONTH. SET UP A **STANDING ORDER** WITH **10TH PLANET** AND RECEIVE THE FIFTH DOCTOR STORY **'SINGULARITY'** WITH A LIMITED EDITION COVER ABSOLUTELY **FREE!**
EACH CD COMES SIGNED EVERY MONTH BY A CAST MEMBER AT **NO EXTRA COST!**
CD'S ARE CHARGED EACH MONTH AT £14.99 PLUS £1.25 UK POSTAGE

DOCTOR WHO
SOMETHING INSIDE


SYLVESTER McCOY
DOCTOR WHO

COLIN BAKER
DOCTOR WHO
THE REAPING


PETER DAVISON
DOCTOR WHO
THE GATHERING


PETER DAVISON
DOCTOR WHO
SINGULARITY
with MARK STRICKSON
FREE CD

FREE CD APPLIES ONLY IF YOU SUBSCRIBE TO 12 CD'S FOR YOUR FIRST YEAR.
CD'S WILL BE CHARGED ON A MONTHLY BASIS BY DEBIT OR CREDIT CARD.

PULL TO OPEN

DOCTOR · WHO MAGAZINE

THIS MONTH I'D LIKE TO PAY TRIBUTE TO ONE of **DWM**'s least talked-about but most important sections – the letters page. We had to drop it last issue to make way for our exciting Freema Agyeman exclusive, and I did feel a bit of a twinge at its loss.

Because, believe this or believe it not, we adore getting letters (and photos, and drawings, and biscuits, and rants, and strange collages, and stupid jokes) from you lot, and there's not a day goes by when one of us doesn't feel the need to read out a missive to entertain the rest of the team, be it full of praise, full of negativity or just full of boiling madness – we love 'em all!

We also enjoy the drawings and paintings we've been receiving from our younger readers, and the walls of the office have begun to resemble Tony Hart's Gallery. Which is a relief after years of having only our Eagle Award 1980 and a photo of K9 to stare at.

And checking through this issue's bumper three-page *DWMail* (rubbish name, we know – but nobody's ever been able to find a really good name for the **DWM** letters page. If you think of one, let us know. But not *Who Cares!* though. Or *Pick of the Penguin*...) I was struck by just what a varied readership we've got. It would be a dreary world if we all agreed, naturally, but the amazingly polarised opinions of *Doctor Who* fandom are probably worthy of serious scientific study. So thank you all for keeping them coming, and thank you all for never ever agreeing on anything – there's never a dull moment. Unless, of course, you disagree – in which case write in and let us know!

Just time for a word of welcome to **DWM**'s new designer, Emily Hammond. She's a very experienced art editor who's worked on proper magazines, so me and Tom are feeling like complete frauds at the moment. Still, what's new...?

Clay

EDITOR CLAYTON HICKMAN
DEPUTY EDITOR TOM SPILSBURY
DESIGN EMILY HAMMOND

PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO
David Bailey, Nicholas Briggs, Noel Clarke, Camille Coduri, Phil Collinson, Russell T Davies, Shaun Dingwall, Jane Fletcher, Rob Francis, Julie Gardner, Murray Gold, James Goss, Adam Gordon, Ian Grutchfield, Daniel Hall, Claire Jones, Anne Jowett, Moray Laing, Kate Lawson, Jamie Lenman, Harriet Newby-Hill, Andy Parish, Matthew Parkes, Cassandra Power, Jane Record, Gareth Roberts, Edward Russell, Gary Russell, Nick Salmond, Louise Snell, *Radio Times*, BBC Drama Publicity, BBC Worldwide and bbc.co.uk.

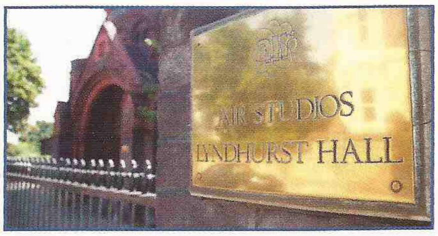
DISPLAY ADVERTISING
orange 20 advertising sales
email: *panini.adsales@o20.co.uk*

Doctor Who Magazine™ Issue 373. Published August 2006 by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks. All *Doctor Who* material is © BBCtv 2006. *Doctor Who* logo ™ & © BBC 2004. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines and Comic Strip Sumission Guidelines are available by sending an SAE to the editorial address. Printed in the United Kingdom. "Russell T Davies' opinions on *Doctor Who* are so historical that when I 'eard 'em, I went off to the BBC's Written Archive Centre in Caversham, pulled down my trousers and pants, and said 'Archive these, boys!'. They meticulously researched 'em til they was red raw. The *swines!*" Newstrade distribution: Marketforce (UK) Ltd 020 7907 7728. ISSN 0957-9818

recycle
When you have finished with this magazine please recycle it.

THE TYLER FAMILY REUNION

20 Our mission: to reunite Camille Coduri, Shaun Dingwall and Noel Clarke in a posh London restaurant, feed them a slap-up meal, ply them with drinks, then ask them about *Doctor Who*. It's a hard life...



14 COMPANION PIECE
In a *Production Notes Extra* (four pages extra to be exact) Russell T Davies gives us the inside gossip on casting the new companions!

28 INTERVIEW: RUSSELL T DAVIES
It's that man again! Yes, King of the TARDIS, Lord President of the *Doctor Who* gang and all-round nice bloke Russell takes a frank and revealing look back over Series Two...

36 COMIC STRIP: *THE FUTURISTS.* Part Two
Caerleon, late-3rd century AD: Rose and the Doctor head for Roman Cardiff with a Futurist's girlfriend and a mute Legionairre for company. Bet they get attacked...

50 INTERVIEW: MURRAY GOLD
Doctor Who's composer gives **DWM** a tour of posh Air Studios and tootles along with the National Orchestra of Wales. Plus the chance to learn lots of new words. Like "menaceful"!

REGULARS:

04 GALLIFREY GUARDIAN plus *Public Image*
10 DWMAIL
46 AFTER IMAGE *The Impossible Planet*
49 NEXT ISSUE
58 THE TIME TEAM *K9 & Company*
62 OFF THE SHELF
64 AUDIO ADVENTURES *The Reaping*
66 MATRIX DATA BANK

GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

More casting for the 2006 Christmas Special confirmed, as filming continues in Cardiff...

BRIDE ON TIME!

PRODUCTION ON THIS YEAR'S DOCTOR WHO Christmas Special – *The Runaway Bride* – is well underway in Cardiff, and the production team has confirmed a number of cast members for the festive episode.

Playing the bride herself, Donna Noble, is comedienne and actress **Catherine Tate**. Executive producer Russell T Davies said: "*Doctor Who* and Catherine Tate is just the most irresistible combination, a genuine treat for Christmas viewing. After two years of travelling with Rose, the TARDIS is in for a bumpy ride with Donna on board."

Besides being known for her award-winning BBC Two sketch show *The Catherine Tate Show* [right], Tate also made a name for herself as Mrs Chadband in last year's Charles Dickens adaptation for BBC One, *Bleak House*. Joining Tate in *The Runaway Bride* are actors **Sarah Parish** and **Don Gilet**.

Parish is perhaps best known for her role as Allie Henshall in BBC One's *Cutting It* (2002-present), and has also starred in *Much Ado About Nothing* (2005) alongside Billie Piper; *Marple: Sleeping Murder* (2005); and *Blackpool* (2004) alongside David Tennant. She was reunited with Tennant for the forthcoming BBC One drama *Recovery* [above right].

Gilet, perhaps best known as DS Dominic 'Nicky' Cole in *55 Degrees North* (2004-present), recently filmed a part in the BBC's forthcoming *The Ruby in the Smoke*, alongside Billie Piper. He has also appeared in *Silent Witness* (2003), *The Bill* (2003), and *Cutting It* (2002).

Shooting on *The Runaway Bride* should be finished by the start of August, so by the time you read this Block Two consisting of Episode 1 by Russell T Davies and Episode 2 by Gareth Roberts should be well underway. Producer Phil Collinson tells us, "The *Doctor Who* crew will be leaving Cardiff and crossing the UK for some vital scenes in this block. That's all we're saying for the moment, since I suspect that our arrival at various locations might draw some attention. Filming for *The Runaway Bride* has seen unprecedented crowds in the streets, all clamouring to see David in action. And while that's lovely, and very much appreciated, it does add to the working day! So wherever possible, we'll try to fly under the radar. If you do see us, be kind!"

Collinson also revealed that Block Three is currently planned to consist of Episodes 3 and 6, while Block Four will be Episodes 4 and 5. More news on these blocks next issue.

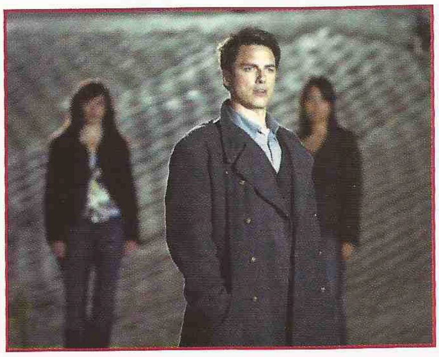
BBC THREE'S DOCTOR WHO CONFIDENTIAL finished its second series in spectacular fashion, with the final episode bringing in the highest ratings yet for the documentary programme. Over 1 million viewers switched over to *Confidential* immediately after *Doomsday*, despite very strong competition from the Germany v Portugal match on BBC One. Up until now, the highest rating for *Confidential* was for the very first edition, following *Rose* in March 2005, which attracted 0.87 million viewers. [For more ratings information see *Public Image* on page 8.] The *Confidential* team has already been on set for recording of *The Runaway Bride*, and we hope to have news about a possible third run of the series shortly. The children's series *Totally Doctor Who* was also a ratings success for Children's BBC, with an average audience of 0.8 million, comparable to CBBC's flagship show *Blue Peter* – with one edition rating as high as 1.5 million following on from the Italy v Czech Republic World Cup clash. Executive producer Russell T Davies tells **DWM**, "Talks with Children's BBC are ongoing, and a second series of *Totally Doctor Who* looks likely, but we'll keep you informed."

Finally, news of a new addition to the BBC Wales team. **Gary Russell** – editor of **DWM** between 1992 and 1995, and for the past eight years the *Doctor Who* audio producer for Big Finish Productions – has joined the *Doctor Who* crew in Cardiff.

Russell T Davies tells us, "It's a delight to welcome Gary Russell to the BBC Wales script-editing department. Gary will liaise with BBC Worldwide over the *Doctor Who* and *Torchwood* fiction ranges, as well as taking a trainee script-editing post alongside our new, permanent script editor, **Lindsey Alford**. It's a growing team! Lindsey's already started, and has hit the ground running. Simon Winstone and Helen Raynor will also continue to work on the output."

Exclusive! More casting for BBC Three's spin-off series announced...

TORCHWOOD UPDATE...



PRODUCTION IS ONGOING ON BBC Three's *Doctor Who* spin-off series *Torchwood*, starring John Barrowman, Eve Myles, Naoko Mori and Burn Gorman.

The first four episodes are now confirmed as *Flotsam and Jetsam* by Russell T Davies, *New Girl* by Chris Chibnall, *The Ghost Machine* by Helen Raynor and *The Trouble with Lisa* by Chris Chibnall. Episode 8, *Greeks Bearing Gifts* by Toby Whithouse, and an as-yet untitled episode by Dan McCulloch and Paul Tomalin have also now been shot.

Block Four, helmed by Alice Troughton, was due to start shooting at the start of August. This consists of the episodes *Small Worlds* by PJ Hammond, and *Out of Time* by Cath Tregenna. Also in development for later in the run are *Virus* by Andrew Rattenbury and a script from Jacquette May.

Further casting has been confirmed for the regular *Torchwood* team. Indira Varma plays Suzie Costello, and Gareth David-Lloyd is the faithful Ianto (pronounced 'Yanto') Jones. Guest stars for the series include Gareth Thomas (best known for his role as Blake in the BBC's 1970s space opera *Blake's 7*), John Normington (who played Morgus in the 1984 *Doctor Who* serial *The Caves of Androzani*, and Trevor Sigma in 1988's *The Happiness Patrol*), Yasmin Bannerman (who was Jabe in 2005's *The End of the World*), and Adrienne O'Sullivan (who appeared in the 13th Tardisode), with many more names to come.

Torchwood has been confirmed as part of BBC Three's Autumn line-up.

▶ p14

Russell T Davies reveals all about the changes on board the TARDIS...

▶ p20

DWM reunites **Camille Coduri**, **Noel Clarke** and **Shaun Dingwall**...

▶ p28

At last! Part 1 of our in-depth chat with **Russell T Davies**...

Big Finish exclusive! Nicholas Briggs reveals the future for the audio range...

BIG FINISH CHANGES...

THERE HAVE BEEN A NUMBER OF STAFF CHANGES at Big Finish Productions, the company which produces official *Doctor Who* audio adventures on CD. Gary Russell, who has been the producer of the CD range since it started in 1998, has stepped down to work on his new role at BBC Wales [see page 4], while Nicholas Briggs assumes the mantle of executive producer, and Sharon Gosling joins the team as producer with administrative and organisational responsibility for Big Finish's entire output.

Company Director Jason Haigh-Ellery said "Gary's hard work and tireless dedication to Big Finish has enabled the company to develop and grow over the last eight years to the point where we are now releasing over 40 productions a year. Gary has chosen to move on from Big Finish to take advantage of an exciting new opportunity. However, he will still be on-hand to ensure an 'orderly transition' and will continue to direct several Big Finish productions each year. Obviously we're sorry to see Gary go, but we're very pleased that he will still be able to work with us as a director."

"We're looking on this as a new start for Big Finish," Nicholas Briggs tells **DWM**. "We want our plays to be accessible to everyone – fans old and new will be able to pick up one of our CDs, be thrilled and entertained and get that good, old-fashioned *Doctor Who* buzz. If you've not heard a Big Finish before, it'll be the perfect time to start.

"Obviously we're still working through the new schedule, so there are a lot of things we can't confirm yet, but we've made a few key decisions on new stuff coming up," Briggs continues. "The main headings we're concentrating on are new episode strands, episode lengths, a new cover and CD booklet design, more guest stars and a new companion for the Eighth Doctor.

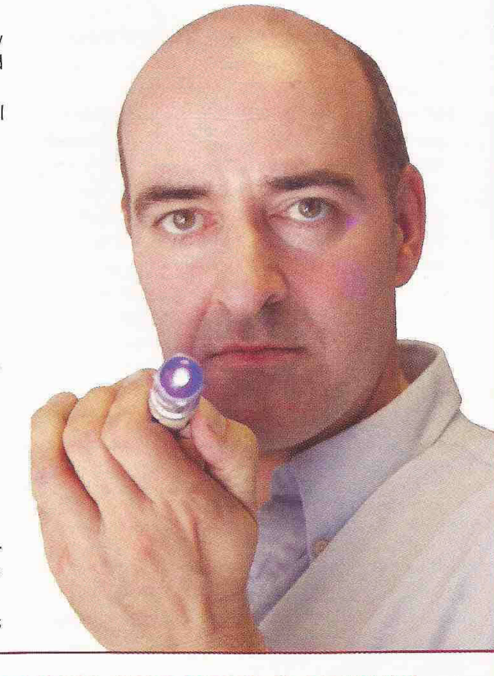
"First off, all the episodes of the main *Doctor Who* range will run at 25 minutes. This will make the storytelling tighter and punchier. There will also be a move towards three-part stories, with most double-CD releases containing a one-parter and a three-parter. The one-parters are provisionally titled *The Virus Strand*. Some of them will have a connecting theme, others will not, but they will all work as stand-alone stories. The 25-minute duration rule will kick-in for the February 2007 release, provisionally titled *Nocturne*, by Dan Abnett. The extra space on the CDs will be taken up with new CD-Extras, featuring star interviews and behind-the-scenes material.

"The main relaunch will come with the March 2007 release, *Renaissance of the Daleks*, a four-parter by [former script editor] Christopher H Bidmead. This will be followed by four brand new commissions by some great writers. There'll also be a special six-parter, by acclaimed sci-fi novelist Stephen Baxter, to celebrate Big Finish's 100th release next September.

"The Eighth Doctor will continue his current storyline with Charley, but there will be a new strand of single-CD stories, set later in the 'McGann Era' as it were, with a new companion in a more traditional style of adventure. Writers for this include Steve Lyons, Paul Magrs, Paul Sutton and Eddie Robson. We've already got a growing line-up of great guest stars confirmed for this strand.

"And finally, there are plans for a new race of Big Finish monsters, provisionally called the Viyrans. They have a very alien, sinister agenda and will pop-up in the most unexpected, scary situations, long before any big showdown is on the horizon.

"Now, I really must get back to work. Where's that sonic screwdriver...?"



STOP PRESS! STOP PRESS! STOP PRESS! STOP PRESS! STOP PRESS!

SARAH JANE INVESTIGATES!

THE BBC'S IN-HOUSE MAGAZINE ARIEL announced on 1 August that "Children's BBC is developing a spin-off series from *Doctor Who* based on the adventures of investigative journalist Sarah Jane Smith, played by Elisabeth Sladen."

Russell T Davies tells **DWM**: "It's a 60-minute pilot for BBC One with a view to a potential series. The pilot is being written by myself and Gareth Roberts, and will be produced by Susie Liggat and directed by Colin Teague. And obviously it features the return of the lovely Elisabeth Sladen as Sarah."

More news on this exciting project next issue.

OTHER NEWS

THANK YOU FOR THE MUSIC

A soundtrack album featuring music from the last two series of *Doctor Who* has been confirmed for release later this year. Composer Murray Gold has been working closely with BBC Worldwide for the release, which will include music performed by the National Orchestra of Wales. We hope to have further details on the track listing and release date shortly. Murray Gold speaks to **DWM** on page 50.

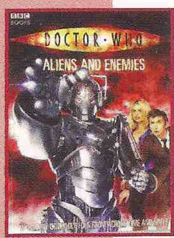
▶ ADVENTURES 10 & 11

Issue 10 of *Doctor Who Adventures*, the magazine for younger *Doctor Who* fans, is on sale now priced £1.99, and it's a Dalek special. It comes with a free inflatable Dalek, there's a Dalek quiz, Rose meets a lone Dalek in *Tales from the TARDIS*, and in a new feature, *The Story of Doctor Who*, the team goes back to 1963 to find out how the series began, and how the Daleks made their first appearance. There's also an article on *The Impossible Planet* while the Beast features in the *Monsters A-Z*, and the Doctor and Rose become trapped in *Wumba's World of Wild* in the comic strip. Issue 11, out on 24 August, takes a look at the Torchwood Institute, the Cybermen are featured in the *Monsters A-Z*, and Part 1 of a new comic strip *Bat Attack*. There's also a feature on *The Satan Pit* and an (almost!) life-size Dalek and Cyberman poster.

▶ EXTRA ALIENS AND ENEMIES

BBC Books is to reprint a slightly revised edition of the recent *Aliens and Enemies* book, after excellent sales of the book. Author Justin Richards tells **DWM**, "Because of the deadline for the book, we had to go to press before *Tooth and Claw* had been finished, so were were unable to include any of the Mill's excellent work on the Werewolf. We'll be able to rectify this for the revised edition, as well as making a few other minor corrections where gremlins got in the works!"

Bookseller recently reported that the *Doctor Who* range has sold in excess of half a million books over the past 12 months – a staggering achievement. Three new Tenth Doctor novels hit the shelves in September, and will be previewed next issue.



DALEK BIRTHDAY PARTY

An open-air screening of the 1966 movie *Daleks Invasion Earth: 2150AD* is taking place in East London on Friday 18 August to celebrate the movie's 40th anniversary. The McGuffins Open Air Cinema in Walthamstow Town Square and Gardens allows audiences to sit back and watch classic movies on a giant screen under the stars, and the annual event is organized by the McGuffin Film Society as part of the Walthamstow Arts Festival. There will be a chance to meet the Daleks themselves as well as competitions to win *Doctor Who* prizes. Live music will be provided before and after the screening by 1960s soul band Motherfunk. The fun starts at 7.45pm, and admission is free. For full details visit *www.mcguffin.info*

COMING UP

Your full guide to where you can find **Doctor Who** on TV, audio, DVD and in print over the next month.

AUGUST

■ THURSDAY 24

Magazine **Doctor Who Adventures #11** *BBC Magazines* £1.99

■ THURSDAY 31

Books **Doctor Who Files: The Doctor/Rose/the Slitheen/the Sycorax** *Penguin* £5.99 each

■ ALSO THIS MONTH

Annual **Doctor Who Storybook 2007** by various [Tenth Doctor and Rose] *Panini Books* £7.99

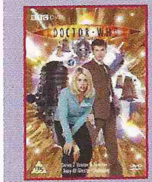
Annual **Doctor Who Annual 2007** by various [Tenth Doctor and Rose] *Penguin* £6.99

CD **Doctor Who: Red** by Stewart Sheargold [Seventh Doctor and Melanie] *Big Finish* £14.99

CD **Gallifrey 3.4: Mindbomb** by Justin Richards *Big Finish* £10.99

SEPTEMBER

■ MONDAY 4



DVD **Doctor Who: Fear Her/Army of Ghosts/Doomsday** by Matthew Graham and Russell T Davies [Tenth Doctor, Rose, Jackie and Mickey] *2|entertain* £15.99

DVD **Doctor Who: The Mark of the Rani** by Pip and Jane Baker [Sixth Doctor and Peri] *2|entertain* £19.99

CD **Doctor Who at the BBC: The Plays** *BBC Audiobooks* £13.99

■ THURSDAY 7

Magazine **Doctor Who Adventures #12** *BBC Magazines* £1.99

■ THURSDAY 14

DWM **Issue 374** *Panini Comics* £3.99

■ THURSDAY 21

Novels **Doctor Who: The Art of Destruction** by Stephen Cole, **The Nightmare of Black Island** by Mike Tucker, **The Price of Paradise** by Colin Brake [Tenth Doctor and Rose] *BBC Books* £6.99 each

■ ALSO THIS MONTH

Graphic Novel **Doctor Who: Oblivion** by Scott Gray, Lee Sullivan, Martin Geraghty *et al* [Eighth Doctor and Izzy] *Panini Books* £15.99

CD **Doctor Who: The Reaping** by Joseph Lidster [Sixth Doctor and Peri] *Big Finish* £14.99 [see page 64]

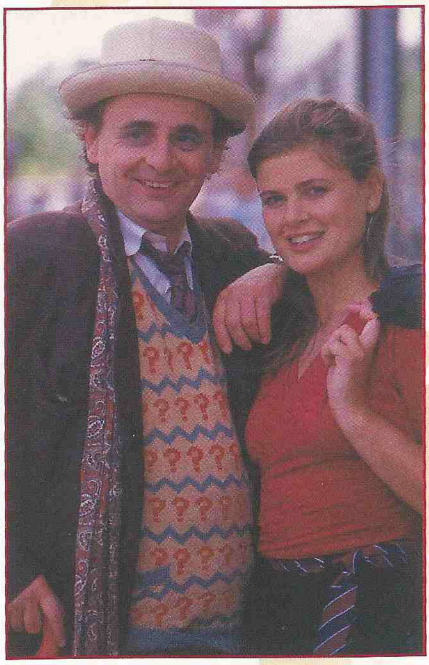
CD **Doctor Who: The Gathering** by Joseph Lidster [Fifth Doctor and Tegan] *Big Finish* £14.99

CD **Gallifrey 3.5: Panacea** by Alan Barnes *Big Finish* £10.99

CD **I, Davros Part 1** by Gary Hopkins *Big Finish* £10.99

EXCLUSIVE DOCTOR WHO COMPETITION!!

I! AM! TALKING!



2 | ENTERTAIN HAS TEAMED UP WITH DWM to offer three lucky readers the chance to record a special fan commentary for an upcoming classic series *Doctor Who* DVD release. We can't yet tell you which story it'll be for, but it features Sylvester McCoy, so that narrows it down a bit!

We're looking for people who have something interesting to say, can express themselves well and won't be intimidated by coming to London and sitting in a room with three complete strangers, chatting about *Doctor Who* for the entertainment of a merciless public. **DWM** editor Clayton Hickman will be on hand as moderator for the commentary, so a further part of your job will probably be to shut him up.

To be in with a chance to participate, we want you to send us a review of a *Doctor Who* TV story of your choice. Any one at all, from all 40-odd years of the show. It doesn't have to be a favourite story, it could be one you hate if it gives you more to say. Amuse us, amaze us, annoy us, whatever you want – but make sure you do it in 250 words or less. And do please make sure your entry is fully legible – we'd prefer typed or printed entries, unless your handwriting is extremely neat!

We'll choose the best ten, each of whom will win a selection of 2|entertain DVDs. We'll also telephone the ten finalists for a quick phone 'interview', to get an idea of how you might sound on a DVD commentary. Then we'll whittle the ten down to just three winners, who will then receive full details of where they'll be going and what they'll be watching. So don't hang about – this is a chance to get your voice heard by thousands of fans!

Recording will take place in early October, so the closing date for entries will be Friday 8 September, which isn't very far away so you'll need to be quick. Don't forget to include your name, address, age and, most importantly, a daytime telephone number where you can be reached. Entries should be sent to the editorial address on page 10, marked 'DVD COMMENTARY COMPETITION'. Good luck!

WIN SOME SHINY DVDs!

THIS MONTH BBC DVD RELEASES THE FOURTH volume of David Tennant episodes, featuring *The Impossible Planet*, *The Satan Pit* and *Love & Monsters*. Volume 2.4 is on sale now at your local DVD store, priced £15.99, but we've got **FIVE** copies of the disc to give away to **DWM** readers. For a chance to win, just tell us the answer to the question below on a postcard or sealed envelope. Mark your entry **ELTON! FETCH A SPADE!** and post it to the **DWM** address on page 3 (or page 10) by 14 September. Good luck!

Which *Doctor Who* race did Russell T Davies suggest the Ood might be related to?

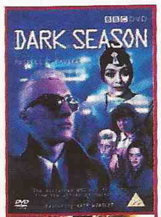
a) The Sensorites
b) The Pipe People
c) The Bandrils

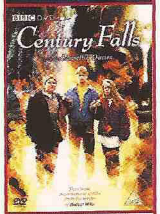
Also on sale now are three DVDs which may be of special interest to **DWM** readers. *Dark Season* and *Century Falls* (priced £12.99 and £15.99 respectively) were two CBBC fantasy dramas scripted by Russell T Davies in 1991 and 1993 respectively. *Dark Season* stars a young Kate Winslet and a star turn from *Blake's 7* and *Two Doctors* legend Jacqueline Pearce. *Adam Adamant Lives!* was the brainchild of *Doctor Who*'s own creator Sydney Newman, and produced by *Doctor Who*'s original producer Verity Lambert. All of the existing episodes have been packaged together in one set (priced £39.99), with a 64-page fact-filled booklet compiled by **DWM** archivist Andrew Pixley.

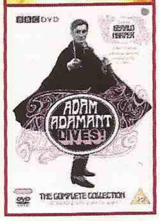
You can buy all of them at your local DVD store now, but to have a chance of winning one of **FIVE** sets absolutely free, just tell us the answer to the question below. Mark your entry **LEAVE THIS MAN ALONE!** and post it to the usual **DWM** address by 14 September...

Which line from *Dark Season* did Russell T Davies reuse in last year's *Doctor Who* story, *The End of the World*?

a) "Where am I gonna go – Ipswich?"
b) "Behemoth. My Behemoth!"
c) "A ventilation shaft. Marvellous, I'm a cliché."







POLICE PUBLIC CALL BO

BEYOND THE TARDIS

DOMINIC MAY tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

TENNANT BEYOND THE PALE

As it's silly season, the *Daily Mail* (9 July) determined **David Tennant** was insufficiently suntanned after a week's sunbathing in Sardinia alongside girlfriend **Sophia Myles**. Tsk! BBC One's autumn season includes his performance as coma sufferer Alan Hamilton in *Recovery* (provisionally October or November but may slip into 2007) and probe into his family tree in *Who Do You Think You Are?* (there's also an edition featuring *Comic Relief* companion **Julia Sawalha**). He took More 4's *The Ultimate West Wing Challenge* on 28 July. David has lately been subject to impersonation in internet chat rooms, but has made it clear he neither posts to these forums nor enters into correspondence about *Doctor Who* or anything else on the internet.

BILLIE UNAUTHORISED

Ahead of **Billie Piper**'s autobiography, unendorsed paperback *Billie Piper – The Biography* by Neil Simpson will be issued by John Blake Publishing on 2 October. She has also confirmed she will play Fanny Price in ITV1's *Mansfield Park*. **Camille Coduri** took part in Channel 4's *The Friday Night Project* on 7 July while she and some *Doctor Who* colleagues participated in Cardiff's Sport Relief Mile on 15 July. **Noel Clarke** was Steve Heaney in ITV1's *Jane Hall*, the second block directed by **Euros Lyn**.

JUDGE JOHN BARROWMAN

John Barrowman currently features as one of the judges on BBC One's *How Do You Solve a Problem Like Maria?* [above] until 16 August. He stars in one man show, *John Barrowman – A Musical Christmas* on 18 December at London's Queen Elizabeth Hall, performing favourite Christmas songs and hits from the musicals.

MGM FUTURE FOR RTD?

Russell T Davies received an honorary fellowship from the Royal Welsh College of Music and Drama in Cardiff on 7 July. 10 days later he was listed at 28 in *Media Guardian*'s Top 100 British Media People 2006 listing (down from 14 in 2005). The same report stated, "He will also return to *Queer as Folk* territory with a project dubbed *MGM* (*More Gay Men*) with Nicola Schindler's Red Productions. Davies has said he would like to see it on BBC One. 'I'm quite aware that the BBC hasn't got a big gay series, and it should.'" Russell told **DWM**, "No, that's not a working title, just a joke title! And I won't even start work on it until I've left *Doctor Who*, and there are no plans for that at the moment! Nicola's being patient, it'll just have to wait."

ULTIMATE TOM BAKER

Tom Baker will be back as the voice behind *Little Britain*'s 2006 Christmas specials. He also presents *Tom Baker's Ultimate Sci-Fi Film Quiz*, an interactive DVD scheduled for release on 27 November. He narrated BBC Two's *The Union Jack – a Banner for Britain* on 21 June. **Peter Davison** stars as hapless parent Martin Chadwick in Michael Aitkens' BBC Two comedy *Fear, Stress and Anger* in the autumn.

DOC TOURS

Colin Baker's *Strangers on a Train*, starring Toby Zed actor **Will Thorp**, is finally derailed at the end of August, the final dates being: 14 to 19 – Norwich Theatre Royal (01603 630000) and 21 to 26 – Kings Theatre, Glasgow (0141 240 1111). **Sylvester McCoy**'s run in *Me and My Girl* should last until at least March 2007. Early dates are 1 to 9 September – Plymouth Theatre Royal (01752 267 222), 10 to 16 – Sheffield Crucible Theatre (01142 496000) and 19 to 30 – Manchester Opera House (08704 016000).

LEELA AND OLD LACE

Louise Jameson completed a run as four different characters in Alan Ayckbourn's *Confusions* at the Windsor Theatre Royal on 22 July and tours in *Arsenic and Old Lace* from September commencing at the Peterborough Key Theatre from 4 to 9 (01733 552 439) followed by the Truro Hall for Cornwall from 11 to 16 (01872 262466). Prior to these she was Mrs Green in Steven Berkoff's *Sit and Shiver* at London's New End Theatre. Tour updates to follow.

OBITUARY

Highly regarded stuntman **Tim Condren**, a Saxon extra in *The Time Meddler*, a soldier extra in *The Web of Fear* and a guerrilla in *Day of the Daleks*, died on 19 July. **David Maloney**, director of nine *Doctor Who* serials between 1968 and 1977, died on 18 July. A full tribute will appear next issue.

PETER HAWKINS

Peter Hawkins, who provided voices for both the Daleks and the Cybermen during the 1960s, died on Saturday 8 July 2006 – the day the Doctor's two greatest enemies finally did battle. **Nicholas Briggs**, the current voice of the Daleks and the Cybermen, pays tribute to a man of many voices...

Peter Hawkins was the first Dalek voice – and the best. On those first Dalek stories, he worked alongside fellow voice actors David Graham, and, later, Roy Skelton – who were great. But Peter was 'the guv'nor'. From all accounts, it was he who took the lead in creating the vocal style of the Dalek with the Radiophonic Workshop's Brian Hodgson. And, for me, he created that essential 'Dalek-ness' which I always heard in my head when I thought of the Daleks as a kid – and which is still there when I perform the Dalek voices now. I am most happy with my work if, when I hear it played back, it sounds like Peter Hawkins! He's my benchmark, and although I never knew him, I feel a keen sense of loss at his passing. A vital figure in television history has left the building.

For those of us who grew up in the 1960s and 1970s, Peter was woven into the fabric of our TV lives. We didn't know his name, mostly we didn't even know he was there. But he was the tiger eating the cornflakes ("Theeeeeeey'rrrrrrre great!"), he was the public information film man, and for goodness' sake he was everyone in *Captain Pugwash*! Cut-throat Jake used to give me nightmares. Seriously.

As for the Daleks, Peter always brought something new to them every time. He started with that deep, staccato delivery in their first story. Cold and heartless. When the Daleks invaded Earth, the ring modulator may not have been working properly, but Peter had developed a rather nasty, sadistic vocal edge. When things got a bit slapstick, with the Daleks chasing the Doctor through a succession of wacky locations, Peter started to make the Daleks manic and over-excitable. And by the time they were unveiling their Master Plan to conquer the galaxy, he'd developed all sorts of vocal techniques – holding onto vowel sounds for an unnaturally long time, then spitting out his consonants with venom. When Patrick Troughton arrived, he faced a sneaky bunch of Daleks who were pretending to be nice, and no one who's heard them say "I am your ser-vant!" will forget the sneering delivery that, wonderfully, fails to sound even remotely obedient!

For his last story, *Evil of the Daleks*, which some thought would be the last Dalek story ever (the very thought gives me palpatations!), Peter gave us the angry Daleks. They're *so* cross and pompous as they bark "You will obey!" And of course, he, along with Roy Skelton, gave us the cuddly 'humanised' Daleks. Hm. Well, they were never going to last, were they...?

As a fully paid-up Dalek Nut, it's a constant source of regret to me that Peter never returned to the Daleks again. Did they not ask him back? Did he feel he'd just had enough of the Daleks? Is that even *possible?!* Whatever happened and whatever the reason, all of us who've provided Dalek voices over the last 40 years owe him a massive debt. None of us have been as good as Peter, but he supplied our inspiration. He was truly the Emperor of the Daleks. ■

PUBLIC IMAGE

TOM SPILSBURY LOOKS AT HOW **DOCTOR WHO** HAS BEEN FARING IN THE TELEVISION RATINGS WAR, AND IN THE DVD CHARTS...

WITH THE FINAL TWO EPISODES OF THE 2006 run broadcast in the searing July heat, few were predicting higher figures than the 6.9 million who watched last year's finale. Well, it's nice to be proved wrong sometimes...

Army of Ghosts was seen by 8.19 million – a massive 45% of all viewers watching television at the time – which made it the most watched BBC programme of the week, aside from the preceeding England v Portugal World Cup clash, and the 'post-match' analysis. Astonishingly, this also meant that for the first time ever *Doctor Who* beat all four editions of soap opera *EastEnders* – an ironic achievement given the presence of two former *EastEnders* regulars in the *Army of Ghosts* cast, as well Barbara Windsor's spoof cameo as Peggy Mitchell.

Overall *Army of Ghosts* finished as the 7th most watched programme for the week, trailing only four World Cup entries, and two of the four *Coronation Street* episodes on ITV1.

Doomsday finished off the series with another massive rating – 8.22 million viewers – which saw it beat every edition of *EastEnders* for the second week on the trot. Indeed, across the week, *Doomsday* only trailed the two World Cup Semi Finals, the Final itself, and one of the week's three *Coronation Street* editions. But for a technicality in the way the TV charts are compiled (the three World Cup matches each saw their 'post-match' coverage take up an extra position on the chart), then *Doctor Who* would have equalled its highest ever chart placing of 5th – a record still held by Part Two of *The Ark in Space* in 1975. Even so, *Doomsday*'s position of Number 8 on the TV chart makes it one of only 17 *Doctor Whos* to make the Top Ten – out of 723 first-run episodes. To demonstrate just how successful *Doctor Who* has been over the past year or so, these 17 episodes consist of eight William Hartnell episodes, one Jon Pertwee, one Tom Baker, one Christopher Eccleston, and SIX David Tennant editions.

So just how has this second BBC Wales series of *Doctor Who* fared, compared to the Christopher Eccleston run? Well, at face value, there has been a small drop year-on-year. The 13 episodes from *Rose* to *The Parting of the Ways* averaged 7.95 million viewers, while *New Earth* to *Doomsday* have averaged 7.71 million. What is also noticeable, however, is just how much overall TV ratings have dropped in the same 12-month period. While every *Doctor Who* episode managed to stay on the right side of 6 million viewers, certain episodes of *EastEnders* have tumbled much further, reaching an all-time low of 4.11 million on Thursday 13 July. ITV1's *Emmerdale* has fared even worse this summer, with a handful of episodes dropping under 4 million. Even the old enemy, *Coronation Street*, has found it tougher going than usual, with some episodes dropping under 7 million. *Corrie* is still – on average – the top-rated show on television, so it's been particularly rewarding to see *Doctor Who* beating it on several occasions this summer.

What's more, *Doctor Who* has won its slot every week since its 2005 return; it has been Saturday's top-rated programme for eight of the 13 weeks (one better than in 2005), and it has made the Top 20 for all 13 weeks of this year's series. This alone is a remarkable run that *Doctor Who* never managed to achieve in its 26-year-run from 1963 to 1989 – or in 2005.

One thing I haven't mentioned in *Public Image* up to now is 'AI' figures. For the uninitiated, an 'AI' is a score out of 100, which tells you how much the audience enjoyed a programme. One notable *Doctor Who* writer said to me a while ago that "the only time anyone in the TV industry pays any attention to 'AI' figures is when no-one is actually watching a series. They can then point out that at least those who *do* watch it are enjoying it." On that count, then, *Doctor Who*'s AI scores are largely irrelevent. It's worth noting, though, that *Doctor Who*'s AIs (see the table below), are currently amongst the best on television, with anything over 80 considered to be an excellent result. A programme that is among the most-watched AND most-enjoyed on television? Now *that's* something pretty special... DWM

DOCTOR·WHO 2006 FINAL RATINGS CHECKLIST

EPISODE	TRANSMITTED	RATING (Chart Pos)	% SHARE	AI	BBC THREE REPEATS (Chart position – where mentioned – is for the week's BBC Three Top Ten programmes)							
					First Sunday repeats		First Friday repeats		Mid-season repeats		'End-of-season' July repeats	
DOCTOR WHO EPISODES (All first broadcast on BBC One)												
1 New Earth	15 April 2006, 19:15	**8.62m** (9th)	40%	85	16 April, 19:05	**0.40m**	21 April, 21:00	**0.48m**	22 May, 19:00	**0.24m**	3 July, 19:00	**0.22m**
2 Tooth and Claw	22 April 2006, 19:15	**9.24m** (10th)	43%	83	23 April, 19:15	**0.56m** (8th)	28 April, 21:00	**0.41m**	23 May, 19:00	**0.25m**	3 July, 19:45	**0.26m**
3 School Reunion	29 April 2006, 19:20	**8.31m** (12th)	42%	85	30 April, 19:00	**0.63m** (3rd)	5 May, 21:00	**0.43m**	24 May, 19:00	**0.27m**	4 July, 19:00	**0.35m**
4 The Girl in the Fireplace	6 May 2006, 19:00	**7.90m** (13th)	38%	84	7 May, 19:15	**0.69m** (3rd)	12 May, 21:00	**0.35m**	25 May, 19:00	**0.24m**	4 July, 19:45	**0.31m**
5 Rise of the Cybermen	13 May 2006, 19:25	**9.22m** (6th)	44%	86	14 May, 19:15	**0.63m** (5th)	19 May, 21:00	**0.31m**	26 May, 19:00	**0.14m**	5 July, 19:00	**0.32m**
6 The Age of Steel	20 May 2006, 18:35	**7.63m** (15th)	38%	86	21 May, 19:00	**0.62m** (2nd)	26 May, 21:00	**0.39m** (8th)	19 June, 19:00	**0.17m**	5 July, 19:45	**0.39m** (9th)
7 The Idiot's Lantern	27 May 2006, 19:00	**6.76m** (18th)	33%	84	28 May, 19:10	**0.64m** (2nd)	2 June, 21:00	**0.42m** (5th)	20 June, 19:00	**0.15m**	6 July, 19:00	**0.27m**
8 The Impossible Planet	3 June 2006, 19:00	**6.32m** (18th)	41%	85	4 June, 19:00	**0.69m** (1st)	9 June, 21:00	**0.32m**	21 June, 19:00	**0.16m**	6 July, 19:45	**0.27m**
9 The Satan Pit	10 June 2006, 19:00	**6.08m** (19th)	38%	86	11 June, 19:00	**0.66m** (2nd)	16 June, 21:00	**0.32m**	23 June, 22:00	**0.26m**	7 July, 19:00	**0.32m**
10 Love & Monsters	17 June 2006, 19:00	**6.66m** (15th)	40%	76	18 June, 19:00	**0.72m** (2nd)	23 June, 22:45	**0.21m**	–		7 July, 19:45	**0.35m**
11 Fear Her	24 June 2006, 19:00	**7.14m** (20th)	41%	83	25 June, 19:00	**0.54m** (7th)	30 June, 22:30	**0.23m**	–		7 July, 20:30	**0.37m**
12 Army of Ghosts	1 July 2006, 19:00	**8.19m** (7th)	45%	86	2 July, 19:00	**0.76m** (1st)	7 July, 21:15	**0.57m** (3rd)	–		21 July, 20:20	**0.23m**
13 Doomsday	8 July 2006, 19:00	**8.22m** (8th)	44%	89	9 July, 19:00	**0.70m** (2nd)	14 July, 20:30	**0.39m** (8th)	–		21 July, 21:05	**0.42m**

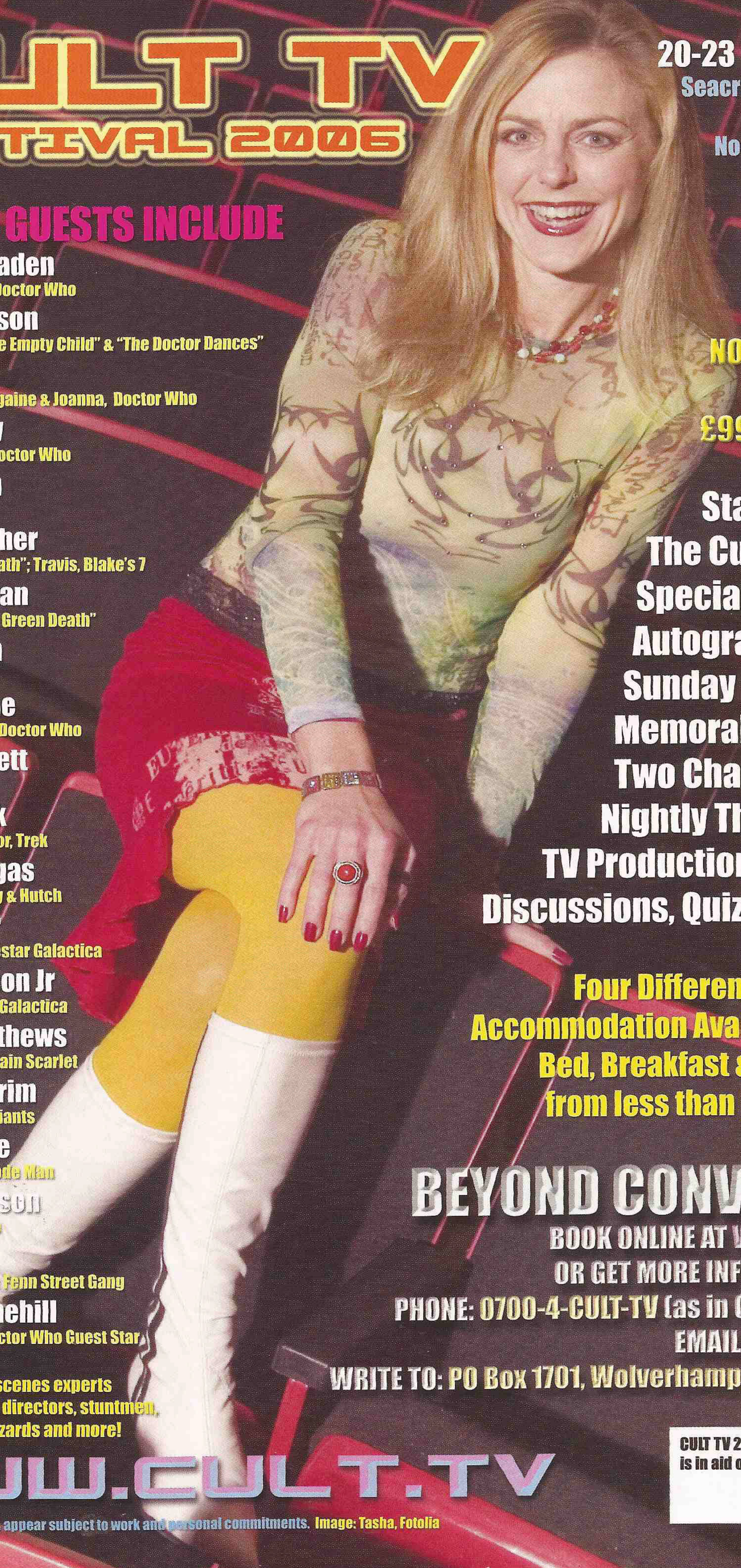
EPISODE	TRANSMITTED	RATING (BBC3 Chart Pos)	% SHARE	REPEATS (Chart position – where mentioned – is for the week's BBC Three Top Ten programmes) Asterisk* = Full repeat shown							
				Sunday Cut-downs		Late night full repeats		Friday Cut-downs		Other repeats	
DOCTOR WHO CONFIDENTIAL EPISODES (All first broadcast on BBC Three)											
X One Year On	9 April 2006, 19:00	**0.28m** (—)	2%	–		–		–		–	
1 New New Doctor	15 April 2006, 20:00	**0.76m** (3rd)	5%	16 April, 19:50*	**0.34m**	–		–		22 May, 19:45	**0.09m**
2 Fear Factor	22 April 2006, 20:00	**0.66m** (1st)	5%	–		23 April, 3:25*	**no data**	–		24 June, 20:15*	**0.22m**
3 Friends Reunited	29 April 2006, 20:05	**0.61m** (5th)	4%	–		1 May, 3:05*	**no data**	–		17 June, 20:15*	**0.40m**
4 Script to Screen	6 May 2006, 19:45	**0.73m** (2nd)	5%	7 May, 19:00	**0.30m**	8 May, 3:25*	**no data**	12 May, 21:45	**0.25m**	25 May, 19:45	**0.13m**
5 Cybermen	13 May 2006, 20:10	**0.78m** (2nd)	4%	14 May, 19:45*	**0.33m**	–		19 May, 21:45	**0.17m**	26 May, 19:45	**0.14m**
6 From Zero to Hero	20 May 2006, 19:25	**0.63m** (1st)	4%	21 May, 19:45	**0.36m**	22 May, 3:25*	**no data**	26 May, 21:45	**0.16m**	19 June, 19:45	**0.10m**
7 The Writer's Tale	27 May 2006, 19:45	**0.45m** (5th)	3%	28 May, 19:55	**0.36m**	–		2 June, 21:45	**0.21m**	20 June, 19:45	**0.10m**
8 You've Got the Look	3 June 2006, 19:45	**0.55m** (2nd)	5%	4 June, 19:45	**0.39m** (7th)	–		9 June, 21:45	**0.22m**	21 June, 19:45	**0.11m**
9 Religion and Myth	10 June 2006, 19:45	**0.46m** (7th)	4%	11 June, 19:45	**0.25m**	12 June, 3:20*	**no data**	16 June, 21:45	**0.16m**	–	
10 The New World of Who	17 June 2006, 19:45	**0.77m** (1st)	6%	18 June, 19:45	**0.48m** (6th)	18 June, 3:35*	**no data**	–		19 June, 3:55*	**no data**
11 The Fright Stuff	24 June 2006, 19:45	**0.54m** (8th)	4%	25 June, 19:45	**0.35m**	26 June, 3:25*	**no data**	30 June, 23:15	**0.21m**	–	
12 Welcome to Torchwood	1 July 2006, 19:45	**0.57m** (4th)	4%	2 July, 19:45	**0.48m**	2 July, 3:20*	**no data**	–		–	
13 Finale	8 July 2006, 19:45	**1.01m** (1st)	6%	–		10 July, 3:15*	**no data**	14 July, 21:15	**0.29m**	–	

All data: BARB. No audience data available for broadcasts between 2 and 6am.

You've heard how good it is, now find out for yourself

CULT TV
FESTIVAL 2006

20-23 October 2006
Seacroft Holiday Village
Hemsby, Norfolk
Noon Fri to Noon Mon



SPECIAL GUESTS INCLUDE

Elisabeth Sladen
Sarah-Jane Smith, Doctor Who

Richard Wilson
Dr Constantine, "The Empty Child" & "The Doctor Dances"

Jean Marsh
Sara Kingdom, Morgaine & Joanna, Doctor Who

Terry Malloy
Davros & Russell, Doctor Who

John Leeson
K-9, Doctor Who

Brian Croucher
Borg, "Robots of Death"; Travis, Blake's 7

Stewart Bevan
Clifford Jones, "The Green Death"

John Leeson
K-9, Doctor Who

Johnny Byrne
Davison era writer, Doctor Who

Norman Lovett
Holly, Red Dwarf

John Schuck
Klingon Ambassador, Trek

Antonio Fargas
Huggy Bear, Starsky & Hutch

Terry Carter
Colonel Tigh, Battlestar Galactica

Herb Jefferson Jr
Boomer, Battlestar Galactica

Francis Matthews
Paul Temple & Captain Scarlet

Stefan Arngrim
Barry, Land of the Giants

Dave Prowse
The Green Cross Code Man

Richard Gibson
Herr Flick, 'Allo 'Allo

David Barry
Frankie Abbott, The Fenn Street Gang

Richard Bonehill
Sword Master & Doctor Who Guest Star

PLUS Behind-the-scenes experts including writers, directors, stuntmen, special effects wizards and more!

72
NON-STOP HOURS OF FUN FROM £99.00 PER ADULT

Star Interviews
The Cult TV Awards
Special Screenings
Autograph Signings
Sunday Star Cabaret
Memorabilia Traders
Two Charity Auctions
Nightly Theme Parties
TV Production Workshops
Discussions, Quizzes & Games

Four Different Standards of Accommodation Available On-Site - Bed, Breakfast & Evening Meal from less than £27.00 a night!

BEYOND CONVENTION!

BOOK ONLINE AT WWW.CULTTV.BIZ
OR GET MORE INFORMATION FIRST:
PHONE: 0700-4-CULT-TV (as in 0700-4-2858-88)
EMAIL: festival@cult.tv
WRITE TO: PO Box 1701, Wolverhampton WV4 4WT, UK

CULT TV 2006 is in aid of MEDECINS SANS FRONTIERES

WWW.CULT.TV

Please note: All guests appear subject to work and personal commitments. Image: Tasha, Fotolia

DWMAIL

DOCTOR·WHO
ROCK STEADY!
DOCTOR·WHO
BLACK DEATH

DWMAIL, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

Welcome back to *DW Mail* after a month's break due to last issue's splendid – but last-minute! – Freema Agyeman interview. We've got a lot to catch up on, so we've even given you an extra page. Let's dive straight in...

TELEVISUAL FEAST

The Idiot's Lantern was, I think, the best episode so far. It was sweet and funny, and extremely well thought-out. I thought that Maureen Lipman was brilliant as the Wire, and Jamie Foreman was kind of scary as Eddie Connolly. Just for that, Mark Gatiss is now my favourite *Doctor Who* writer!

JODIE PASSEY (11) E-MAIL

> "*Doomsday* was a fitting goodbye to both Rose, and to Billie Piper, who will be very much missed..."

Like many 'first generation' *Doctor Who* fans, I grew up in the 1950s. So having already watched five excellent episodes in as many weeks, I was quite looking forward to *The Idiot's Lantern*, set in Coronation year.

However, although the Wire was an interesting concept, I was left dismayed at the period, which simply did not ring true. The portrayal of Eddie Connolly as a windbag living on past glories wasn't totally out of keeping with the times, but his treatment for turning in his faceless mother-in-law certainly was. The strict standards of behaviour and social taboos governing working class life back then attached a terrible stigma to the family of a woman separated from her husband, irrespective of the circumstances. As a consequence, Rita Connolly's response to her husband's questionable actions would probably have been far less extreme.

NEIL ALSOP PORTISHEAD

I would like to express my enjoyment of *The Idiot's Lantern*. I identified very much with the domestic tension surrounding Tommy, as I was the same age at the 'real' Coronation. My father was a veteran of Dunkirk, North Africa and Italy, and though not as tyrannical as Tommy's father, he was still given to unexpected rants and rages.

In Rory Jennings you have found a superb young actor, and I would respectfully suggest more should be made of him in future series. I also loved the 'Florizel Street' homage to *Coronation Street*.

I have watched *Doctor Who* since the William Hartnell days, but this series is the best yet!

SAMUEL McNAUGHET SCOTLAND

The production team deserves special praise for recreating the 1950s so well, and Maureen Lipman played her part to perfection – sweet one minute and terrifying the next. But even more frightening was Will Thorp as the possessed Toby in *The Impossible Planet*/*The Satan Pit*. His acting, the red eyes, his make-up and the voice was so convincing that he was more scary than the actual monster itself. The whole production was so atmospheric that it was like watching a Hollywood horror movie. Well done to all involved!

ANDREW ROE MIDDLESEX

And talking of *The Satan Pit*...

AN OOD THEORY

Have any of you noticed how the Ood from *The Impossible Planet* and *The Satan Pit* are similar to the robots in 1977's *Robots of Death*? They are both servants to humans, they speak smoothly, they both turn bad, and their eyes glow red. What do you think?

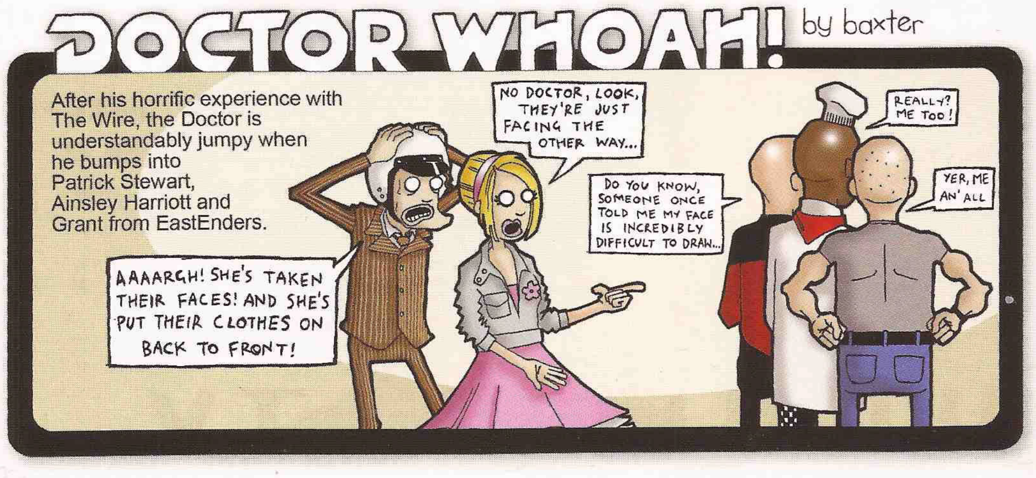
GRANT WEBB (13) WALES

Oh. My. God. I've just watched *The Impossible Planet*, and I can honestly say I have not been so scared by a television programme since watching *Destiny of the Daleks* when I was three!

AARON THOMAS E-MAIL

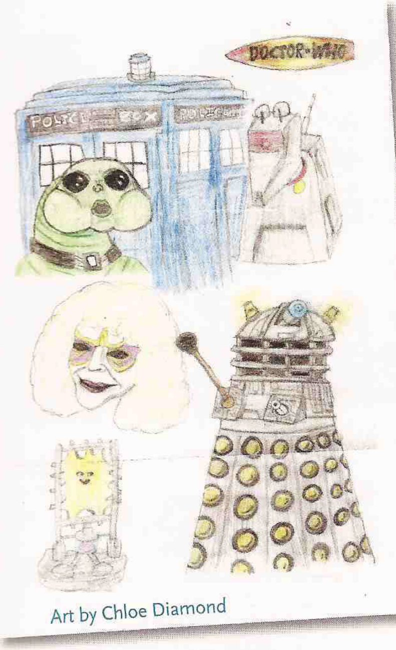
After my initial disappointment that it wasn't Erato down the hole, I have to concede that the big red CGI dude in *The Satan Pit* was rather impressive.

DAVID SNELSON E-MAIL


DOCTOR WHOAH! by baxter
After his horrific experience with The Wire, the Doctor is understandably jumpy when he bumps into Patrick Stewart, Ainsley Harriott and Grant from EastEnders.
AAAARGH! SHE'S TAKEN THEIR FACES! AND SHE'S PUT THEIR CLOTHES ON BACK TO FRONT!
NO DOCTOR, LOOK, THEY'RE JUST FACING THE OTHER WAY...
DO YOU KNOW, SOMEONE ONCE TOLD ME MY FACE IS INCREDIBLY DIFFICULT TO DRAW...
REALLY? ME TOO!
YER, ME AN' ALL

We also heard from... **GRAEME RIGG:** "I have just helped Gabriel Woolf carry some boxes into a convention at the weekend. Does this make me a servant of Sutekh?" **CHRIS WINWOOD:** "Interesting to read that the historicals have been given a 'kick up the arse'. It's a shame that the kick has completely knocked the stuffing out of them! If *The Unquiet Dead* is anything to go by, I would imagine Mark Gatiss'

'unkicked' script for *The Idiot's Lantern* was much better than the one actually broadcast. With all due respect to the producers, may I suggest trying a little less hard when it comes to writing for Shakespeare next year?" **THE WATCHER:** "Pursuant to the latest edition of your otherwise excellent periodical [**DWM** 370], all I can say is: *Au contraire*! This will be Dame Bella of Emberg's *third* appearance in *Doctor Who*! At the start ▶



Art by Chloe Diamond

Well, forget what I said in **DWM** 371! *The Impossible Planet* and *The Satan Pit* were the best episodes of this series so far – brilliantly acted, and brilliantly directed by James Strong. In my list of faves, I have to say they're second only to *The Parting of the Ways*.

Love & Monsters was either going to work or not work, and unfortunately the structure, for me, just didn't feel right – but I did love Camille's scenes, well acted on her behalf. And the *Scooby Doo*-esque part was just laugh-out-loud funny!

SCOTT EVANS E-MAIL

LOVE? OR A MONSTER?

I'd just like to say congratulations to all involved in the making of *Time and the Rani*. After 19 years, it no longer holds the title of 'Worst Story Ever', as this dubious honour has surely now been captured by *Love & Monsters*. Simply awful on every level. Russell T Davies is a genius but if he thinks this is acceptable writing then he's clearly been working too hard on his many other roles. Yet more bum jokes? Silly monster chases? An overload of feeble sexual innuendo? Surely he can do better that this trash?

JOHN DUNCAN E-MAIL

Brilliant! That's what I thought of *Love & Monsters*, although no doubt this will turn out to be the ultimate Marmite episode of the series. My children loved the one-liner jokes and the manic mannerisms so very symptomatic of a classic *Simpsons* episode (Marc Warren, I salute you). As adults, we could laugh along with our children, as well as appreciate the themes of lost love. Thank you, Russell, for tackling such a thorny subject as fandom and making such an entertaining 45 minutes from it. And to those who criticised the episode with such vitriol all I'll say is – you can dish it out, but you certainly can't take it!

PARIDE FORTE DROITWICH SPA

After about 10 minutes of *Love & Monsters*, I found myself staring out of the window, paying not the slightest bit of attention to the show. It was rotten. Marc Warren was very good as Elton, but that was about it. Peter Kay was embarrassing, and I was reminded of Hale and Pace in *Survival* – except they played it quite straight and weren't half as bad. The fact that the Doctor and Rose were scarcely in it didn't detract because they are so annoying I don't give a toss about either of them anyway. They don't take any threat seriously, so why should the viewer? Shame really, cos the story was a great idea, but just delivered so abysmally. What has gone wrong since *The Christmas Invasion*? I stopped watching *Doctor Who* when Colin Baker took over cos it was so awful, and I'm tempted to stop watching again if it doesn't get any better. Why is David Tennant so wet? Why does Rose giggle like an imbecile at everything anyone says? Please, Russell, watch your first series again, and remember how to make *Doctor Who*! Thank God **DWM** is still tops.

SIMON SMITH E-MAIL

I have just watched *Love & Monsters*, and what can I say? A very brave episode indeed, well acted by everyone, particularly Marc Warren. No doubt it will be despised by fans though, as it seems the norm this year to slag the show off. I take my hat off to Russell and the *Doctor Who* team for being brave enough to try something new.

GORDON ENGLAND E-MAIL

Russell T Davies, thank you so much for writing one of the best *Doctor Who* stories ever! I loved every wonderful moment of *Love & Monsters*, such a gorgeous and touching story. I can't praise it enough, it was so perfect. 45 minutes of pure joy!

DEAN MARGETSON LOWESTOFT

FEAR FACTOR

Fear Her was yet another cracking story from the *Doctor Who* team. A nice bit of horror without the use of huge amounts of CGI or alien costumes. In fact the episode was reminiscent of the style of *Sapphire and Steel*. (And didn't that series have a Scottish male lead and a gorgeous blonde companion?) The only thing I didn't like about this episode was the business with the Doctor lighting the Olympic Flame – which was a bit OTT, I felt.

ALLAN PALMER E-MAIL

Fear Her was a refreshing return to form after the somewhat disappointing *Love & Monsters*. Storywise *Fear Her* was far from original, but it was marvellously brought to life by the convincing performances of David Tennant and Billie Piper, and some wonderful direction by Euros Lyn – proving once more that *Doctor Who* doesn't necessarily need flashy effects to tell a story well.

PAUL BOWLER LOWESTOFT

WORLDS APART

What an absolutely brilliant finale. We have been treated to some real treats over the last two years but this is possibly one of the best episodes ever – since 1963, not just 2005! Well acted especially by Billie and David, with spectacular effects and an ending that has made me cry twice, when Rose tells the Doctor she loves him and he doesn't get to say it back. It is just a shame that Saturday nights are again pointless TV-wise until Christmas.

KEN EDWARDS DONCASTER

After seeing *Army of Ghosts* I just had to let you know how wonderful I thought it was. Rose's opening voice over was both chilling and compelling setting the mood for a dark and sinister episode. After months of speculation Torchwood was finally realised and proved bigger and better than we could have hoped for. The casting was also superb, especially Tracy-Ann Oberman and Raji James. Mickey's return, although heralded in the *Radio Times*, still managed to be a surprise and even the celebrity cameos (which I confess I'd been dreading) were amusing in context. Best of all, though, was the cliffhanger ending. I'd heard rumours that the Daleks would be returning but had dismissed them as nonsense. Imagine then my surprise when Daleks really *did* emerge from that sphere. My jaw nearly hit the floor!

MIKE LORD WANTAGE

Can I just congratulate the *Doctor Who* team on a brilliant ending in *Doomsday*? It's the most I've ever cried at something on TV and was such an impressive tearjerker considering they didn't resort to killing off major characters! However I have one small itch... Was it really necessary to put the bride in straight after Rose's departure? The atmosphere of the scene was sort of ruined when the bride suddenly appeared... and it kinda felt like someone was saying "Right that's Rose outta the way, what's next?"

I hope the Doctor will at least mention Rose in *The Runaway Bride*, please don't sweep her under the rug too quickly! She's been fantastic!

LAURA HAGGETT (16) E-MAIL

Hopefully Russell's interview this issue will set your mind at rest, Laura.

It is well worth mentioning how great David Tennant is as the Doctor. It is well worth mentioning how sad it is to say goodbye to Camille Coduri and Noel Clarke – two brilliant actors, critical to *Doctor Who*'s success! And I can't fail to mention Daleks *and* Cybermen together on screen! But I am saving a very special mention for Billie Piper's departure, the most amazingly powerful piece of television I have witnessed. The writing and direction was top notch and Billie Piper delivered a belting performance. I will miss Rose Tyler *so much*! I truly hope that Billie has loved being a part of the series as much as we all have loved her in it. I hope that Billie reads the latest **DWM** letters page so she can read the heartfelt tributes. I know I can confidently speak for speak for millions of *Doctor Who* fans when I say thanks for being such a very special part of a very special series. Good luck for the future and I hope you never forget your travels in that magic box. We never will!

PETER WILCOCK HIGHER WHITLEY ▶

DWMAIL

of Episode 6 of *Doctor Who and the Silurians*, she can be spotted as a nurse who runs out of the Wenley Hospital to offer a touch of palliative care to the dying (and, rapidly thereafter, dead) Major Baker, only to be herded back inside at gunpoint by that ruthless old sod Brigadier Lethbridge-Stewart." Nice to see you're still watching us, Watcher! **PETER FRANKUM:** "Can I say how much I'm enjoying the 'guest presenters' for *Matrix Data Bank*?" Yes.

What can I say, *Doomsday* was brilliant – what a fantastic way to end an amazing series! The tension after *Army of Ghosts* was thrilling and at the same time torture! I was buzzing all day Saturday, waiting to find out what would happen to the Cybermen, the Daleks and, of course, how Rose would die. And I wasn't disappointed with the answers that the show delivered!

LIZZIE GLAISTER (18) GILLINGHAM

Doomsday epitomised everything that makes Russell T Davies one of the finest writers on British television. He doesn't always have the best handle on plot, but where he does excel is with his handling of character and emotion, and the great vitality, warmth and optimism he brings to his work.

And what an epic it was too! Not just in terms of the carnage being wrought, but also in its emotional scale. It was sad to see Rose wrenched away from the man she loves, and even sadder to see the Doctor's projection fade to nothing before he could return her declaration of love. But it was also a happy ending, because just as she had lost the Doctor, Rose at the same time regained the Dad she had always longed for, with another chance to be a part of a family, and she had finally found something more fulfilling to do with her life on Earth. It was a fitting end to both Rose, and Billie, who will be very much missed.

RICHARD BOOTH E-MAIL

People tend to use the word 'epic' a bit freely, but I feel it's deserved for *Army of Ghosts* and *Doomsday*. Congratulations all round, to Russell T Davies for the story, to directorial skills of Graeme Harper, and especially to Mr Tennant and Miss Piper for their moving farewell scenes.

ALLAN PALMER E-MAIL

Doomsday was certainly Russell T Davies' finest script for *Doctor Who* and had me crying over Rose's departure. The planning and the way the whole story came together was superb. Despite Rose leaving the Doctor, it was just great to see her with her mother, boyfriend and her father in the end. It truly is amazing how a piece of writing can feel so real. Thank you Russell, you have done wonders. And Billie, you were truly fantastic!

MATTHEW PITT POOLE

Just a quick e-mail to say what a fantastic ending to the series *Doomsday* was and the best goodbye between Doctor and companion since Peter Davision and Janet Fielding in 1984. David Tennant was absolutely superb, it brought a lump to my throat watching him and Billie Piper say their farewells. Russell T Davies has done a splendid job fleshing out the character of the Doctor and he has picked the best actor for the job. Congratulations to all concerned and I can't wait for Christmas!

NICK BYWATERS E-MAIL

TOP SCORE!

Until now I thought Murray Gold's music, while splendid enough, was often intrusive – but the score over the last ten minutes of *Doomsday* was nothing short of genius. Are there any plans to release music from the series?

KARL PERROTTON E-MAIL

Gallifrey Guardian has some news that may interest you, Karl. And enjoy the Murray Gold interview on page 48!

BACK IN TIME...

It's over already! This series has gone by in a flash. I feel a need to write something now, before we're archiving it, picking at it, holding it up to the light and looking for cracks in it... Should I just shout 'FANTASTIC!!' and put 'age 12' in brackets after my name? Or should I be all grown-up and talk about subtext, allegories, post-modernism and stuff like that? Well, nah-nah-nah, not listening, because I feel like I'm 12 again. Saturday nights haven't been this super since 1979. So I'd just like to say... Cat nuns! Queen Victoria! K9! The French! Cybermen! Mopeds! Satan! Peter Kay! Olympics!

Thanks. Feel better now.

ADRIAN HUDSON (38) E-MAIL

LATEST CONVERT

Since my six-year-old, Sam, has been watching *Doctor Who*, no-one has been safe from the terrifying effects of cyber-convertion – as the attached picture [above] will testify!

PAUL YARWOOD E-MAIL

LOST CHRISTMAS?

I was a bit disappointed when filling in the 'Season Survey' form [**DWM** 372], that there was no space on the form for *The Christmas Invasion*, as that was one of my favourite episodes.

HAYLEY THOMAS (11) KEELE

Take a look at the form in the bottom corner of this page, Hayley...

BRAVO, BBC THREE!

I just wanted to write in and say how much I have enjoyed this year's series of *Doctor Who Confidential*, and more specifically how much I enjoyed *The Fright Stuff*, which followed *Fear Her*. Whilst I have liked the new-series-only approach the series has taken this year, this episode was a brilliant example of striking the right balance between new-*Who* and old-*Who*, and was a thoroughly enjoyable affair. Congratulations to all involved!

NICK MELLISH E-MAIL

CARTOON TIME

Fantastic news about *The Invasion* DVD, complete with reanimated Patrick Troughton. Wow! I hope there will be many more releases like this in the future, instead of CD-Roms like *The Power of the Daleks Reconstructed*. No offence to the people who produced that CD-Rom, but who wants to sit in front of a computer when you can watch a DVD on a proper TV?

JOHN THOMAS RHYL

AND FINALLY...

Good luck to Freema Agyeman – it will be a tough job to take over from Billie Piper, but I'm sure all the **DWM** readers will join me in wishing you the best of luck! And thank you, Billie, for everything you've done for *Doctor Who*!

STEPHEN JACOBS (16) SUFFOLK

BEST 'SPECIAL' EPISODE

WE ORIGINALLY DECIDED NOT TO include *The Christmas Invasion* on the 2006 Season Survey form as – like the *Children in Need* special and the interactive *Attack of the Graske* – it was first broadcast in 2005, and not part of the 2006 broadcast run. However, quite a few readers have written in asking to give votes for all three, so we've decided to allow them in the survey after all. How very fickle of us! If you've already voted, you can use this slip to register your extra votes, or alternatively just e-mail us at *dwm@panini.co.uk* (marked 'Season Survey') and we'll add in the extra scores. If you haven't voted at all yet, feel free to add in your marks for the extra stories on another piece of paper, or enclose both forms together. Send them to the *DW Mail* address at the top of page 10 (hopefully it really *is* there this time!), again marked 'Season Survey'. The stories are also eligible for the other categories on the main form. And get a move on! We need all forms to be received by Friday 15 September.

Please give each of the three stories below a score from 1 to 10, with 10 meaning "I loved it!" and 1 meaning "I hated it!". But remember, as on the main form, please **DON'T** rank them in order of preference, and **DON'T** just tick one box. If there were any that you didn't see, then just give a mark for those you did. Is that all clear? Good!

☐ **CHILDREN IN NEED** by Russell T Davies

☐ **THE CHRISTMAS INVASION** by Russell T Davies

☐ **ATTACK OF THE GRASKE** by Gareth Roberts

GALAXY FOUR 10th ANNIVERSARY

galaxy4.co.uk

ILLUMINATING TARDIS CLOCK

Circular chrome
wall clock
illuminates
on the hour
£19.99 + £5 p&p

TALKING CYBERMAN
Classic Series 7" tall
TALKING CYBERMAN
with Cybergun and Cybermat
£19.99 + £2.50 p&p
NEW LIMITED EDITION
CYBERTROOPER
From the Classic story
Attack Of The Cybermen
£19.99 + £2.50 p&p
(2nd batch due Aug)

TALKING CYBERMAN

"DALEKS INVASION EARTH 2150 AD"
12" height Remote Daleks from the 1960s film
SILVER, BLACK, RED, GOLD (Gold not shown)
Original dialogue, flashing lights, batteries supplied
£49.99 + £7 p&p ORDER ALL 4 POST FREE (Autumn)

POLICE PUBLIC CALL BOX

TARDIS COOLER
Keep chilled with this
TARDIS fronted cooler box
£59.99 + £8 p&p
Holds up to
6 standard
330ml drinks cans

POLICE PUBLIC CALL BOX

TARDIS ZIPPERROBE
Single rail self assembly
canvas effect wardrobe
Height 187cm
£49.99 + £5 p&p

COLLECTOR PLATES
Three ceramic collector
plates with stunning
new images from series one
1: Doctor, Rose & Captain Jack
2: The Doctor 3: The Villains
£29.99 + £2.50 each
ORDER ALL 3 POST FREE
(Due Soon)

DOCTOR WHO
THE DOCTOR & RC K-9

REMOTE CONTROL K9 WITH DOCTOR FIGURE
Contains poseable Tenth Doctor figure and Remote
Controlled K9 with speech and Sound FX £17.99 + £5 p&p

WALLET
PVC with velcro fastening. TARDIS or Dalek design
£4.99 + £1 p&p each

drwho@galaxy4.co.uk

OFFICIAL DOCTOR · WHO MERCHANDISE SUPPLIERS

EIGHT TO COLLECT!

MICRO ACTION TALKING DALEKS
2.5 inches tall, pull back motor, 7 classic Dalek phrases
Set of 7 £69.99 POST FREE (All due Summer)
PLUS "MASTERPLAN" Red Dalek (Specialist shops only) £9.99 + £1.50 p&p
Availably singly - random colour supplied £9.99 + £1.50 p&p

CYBERMAN VOICE CHANGER HELMET
A 1:1 scale Cyberhead featuring speech,
sound effects and lights £29.99 + £8 p&p
(Due Aug/Sept)

12" TENTH DOCTOR
14 points of articulation, 10th Doctor's trademark
suit and plimsoles and scale replica
of the sonic screwdriver £17.99 + £5 p&p

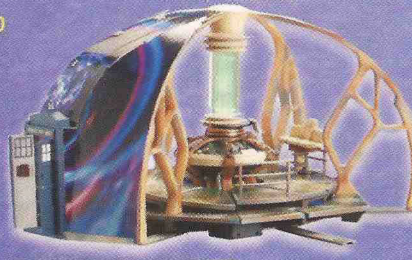
12" CYBERMAN
With 14 points of articulation and replica
outfit consisting of undersuit with armour detail
£17.99 + £5 p&p Limited stock

CYBERMAN ANIMATRONIC ROOM GUARD
This impressive sentry
will alert you when anyone
attempts to cross its path
with a series of cyber-phrases
and realistic articulated
marching movement!
£29.99 + £7 p&p

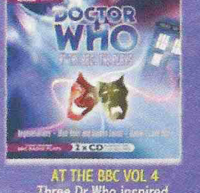
CLASSIC SERIES DVD

DOCTOR WHO
THE INVASION
DOCTOR WHO
THE SONTARAN EXPERIMENT

MARK OF THE RANI (Sept)
SONTARAN EXPERIMENT (Oct)
THE INVASION (Nov)
£19.99 + 80p p&p Pre-order for
£17.99 POST FREE



TARDIS ELECTRONIC PLAYSET
13 light and sound combinations plus motorised "Time Rotor".
Comes with lift out access panels, the TARDIS doorway, hat stand,
pilot seat and console. £39.99 + £8 p&p



AT THE BBC VOL 4
Three Dr Who inspired
radio plays (Due 4 Sept)
Contains strong language
2 x CD £13.99 + 80p p&p

DOCTOR WHO
THE ARK

THE ARK
Starring William Hartnell.
With linking narration and bonus
interview with Peter Purves
£13.99 + 80p p&p

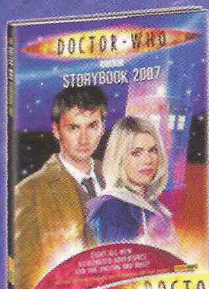
The Resurrection Casket
The Feast of the Drowned
The Stone Rose

THE STONE ROSE
THE FEAST OF THE DROWNED
THE RESURRECTION CASKET

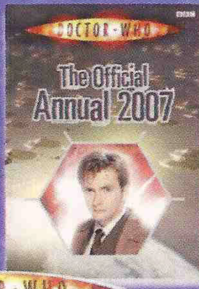
David Tennant reads three original
novels based on the TV series
2 x CD £9.99 + 80p p&p each

DOCTOR WHO
OBLIVION
DOCTOR WHO
DEAD

THE GLORIOUS DEAD OBLIVION
Second and third volumes of
comic strip adventures
featuring the Eighth Doctor
The Glorious Dead
Oblivion (October)
£15.99 + £4 p&p
Still available
ENDGAME, TIDES OF TIME
DRAGON'S CLAW, IRON LEGION
£14.99 + £4 p&p



2007 STORYBOOK
Hard cover storybook £7.99 + £2 p&p



OFFICIAL ANNUAL 2007
£6.99 + £2 p&p

2007 CALENDAR
£7.99 + £2 p&p
2007 DALEKMANIA CALENDAR
£9.99 + £2 p&p

DOCTOR · WHO
THE INSIDE STORY

DOCTOR WHO: THE INSIDE STORY
With pre-production drawings and paintings, countless behind-the-scenes candid shots, comments and opinions from everyone involved in the making of this exciting, award-winning programme, "The Inside Story" is exactly that - an insider's scoop on the how, why, who and where of all things "Doctor Who". Hardcover £14.99 + £6 p&p (Due Oct)

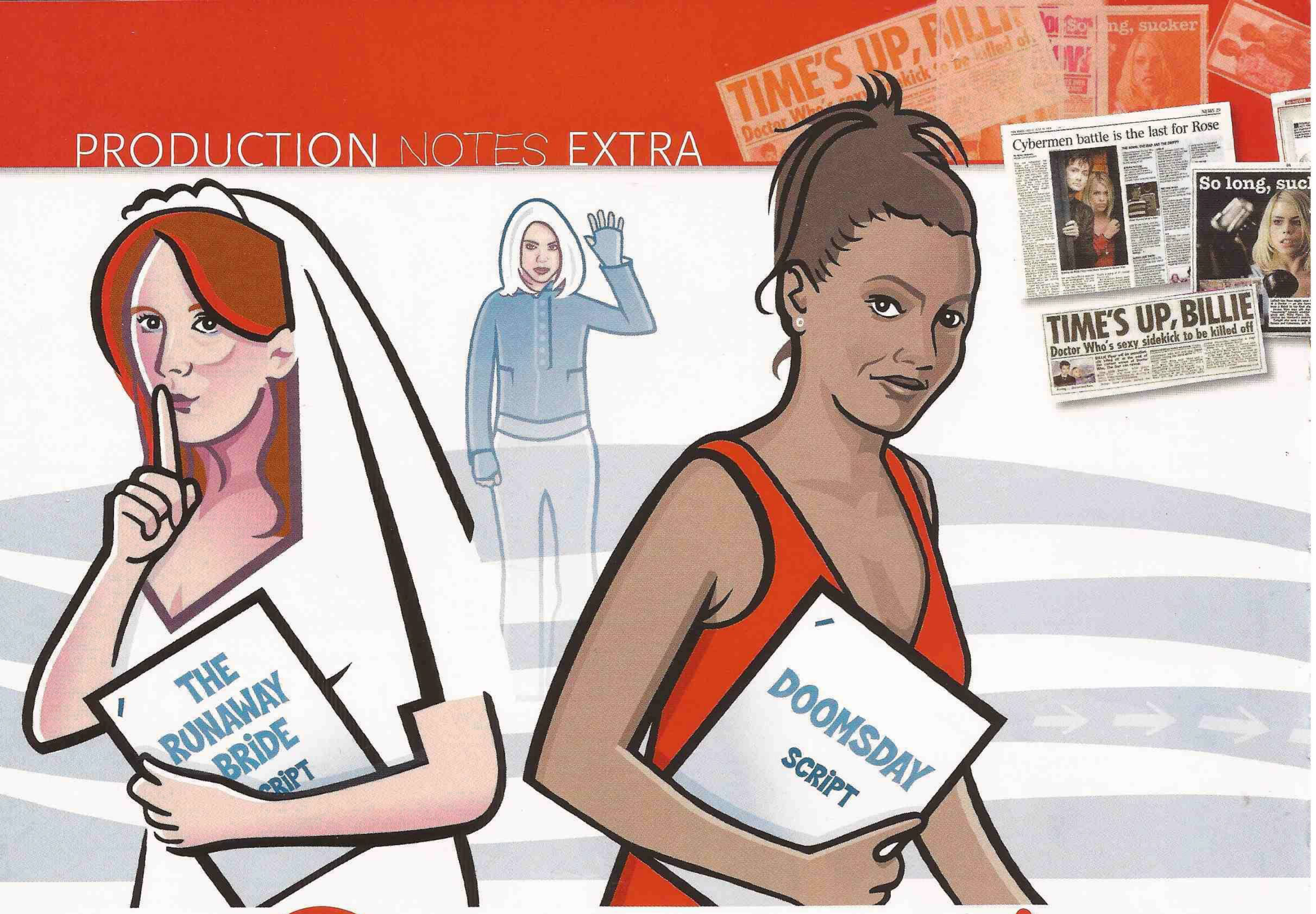
"REVENGE OF THE CYBERMEN" DELUXE ACTION FIGURE
Deluxe 12"
Talking action figure
£39.99 (Due Autumn)
PRE-ORDER POST FREE

DELUXE TALKING FOURTH DOCTOR
12 inch talking action figure
Fully poseable, real fabric clothes,
actual dialogue from show
(Due Autumn) £39.99
PRE-ORDER POST FREE

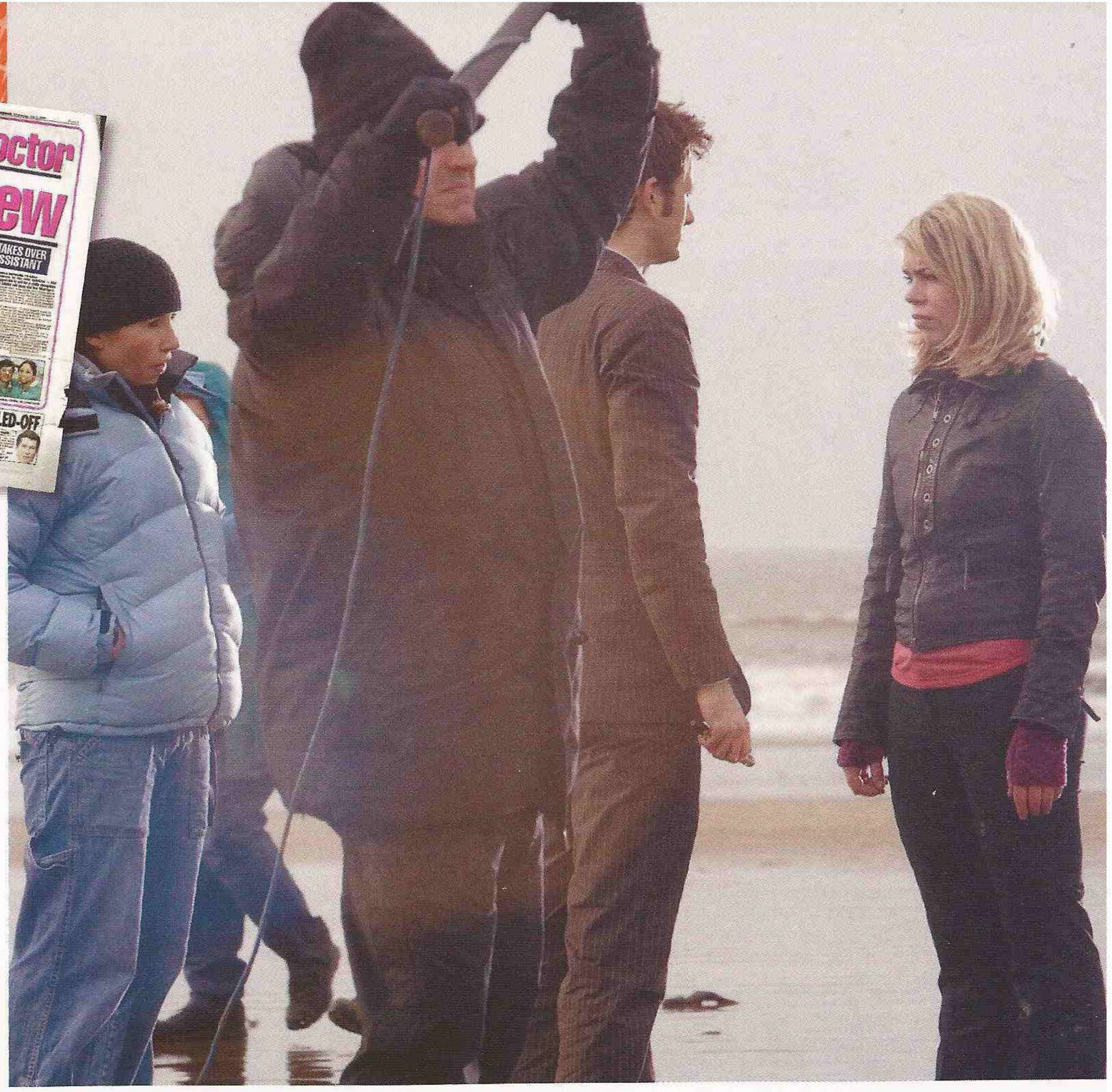
ANDREW SKILLETER PRINTS
A4 full colour glossy
signed prints of his famous
book and video covers
THE TENTH PLANET
GENESIS OF THE DALEKS
ABOMINABLE SNOWMEN
STONES OF BLOOD
K9 AND COMPANY
£12 + £1 p&p per print

493 GLOSSOP ROAD SHEFFIELD S10 2QE Tel: +44 0114 2684976 Lo-call 0845 166 2019

Prices correct at time of going to press. Cheques payable to GALAXY 4 We accept VISA, MASTERCARD and SWITCH/MAESTRO. Free Post Offers and P&P quoted is UK only. Minimum order value accepted is £9.98


TIME'S UP, BILLIE
Doctor Who's sexy sidekick to be killed off
Cybermen battle is the last for Rose
So long, suc
THE RUNAWAY BRIDE SCRIPT
DOOMSDAY SCRIPT

LOOK WHO'S COME BACK FROM DEAD
Freema joins Doc!
Who's new girl
Doctor New
FREEMA TAKES OVER AS HIS ASSISTANT
BY LONDON
DAVID HUSTLED-OFF



▲ *David Tennant and Billie Piper secretly filming their characters' last goodbye...*

Companion Piece

DOCTOR·WHO MAGAZINE EXCLUSIVE!

Russell T Davies gives **DWM** readers an exclusive account of the recent comings and goings aboard the TARDIS...

Illustration **BEN WILLSHER**

Right from the start of Series Two, we knew that we had to write out Rose Tyler, and introduce a new companion – to use that opportunity to show the new audience the full, proper format of *Doctor Who*, first established way back in *The Dalek Invasion of Earth*, when the Doctor's granddaughter, Susan, left the crew; that life changes, the TARDIS changes, that the Doctor remains constant while his fellow travellers come and go.

To be honest, writing out Rose was the easy bit! Yes, we're so sad to see Billie go, but at the same time, there's an excitement about change. For Billie and for us. I'd known from the very start of Series One how to separate the two time-travellers, stranded in two separate universes, and with the contracts for Camille, Noel and Shaun Dingwall locked into place for Series Two... well, all we had to do was write it!

But the new companion? My immediate decision was that there would be two. A one-off Bride, to really hammer home the coming-and-going notion, and to take the curse off the tag of 'the New Girl', and then a proper, full-time replacement, to launch Series Three. That's the fiction side of it, but on the production side, there was another dictate – to cast a Great Big Talented Name as the Bride, to draw people both into Christmas, and into the 'new' format. And then, to replace Billie with... well, a complete unknown. (Terrible phrase, 'unknown', I'm deliberately using industry-speak – Freema's done all sorts of work in many different shows, and there must be lots of people who know her very well!) All of us, all the way up to Jane Tranter, instinctively said the same thing: it's got to be someone *new*. Billie Pipers are rare, if not unique, and any other young actor with a bit of a profile would have seemed, well, a bit Second Hand Rose. And besides, it's part of our job to discover new talent. The role of the Doctor's new companion could give someone a massive, once-in-a-lifetime break. If only we could find her...

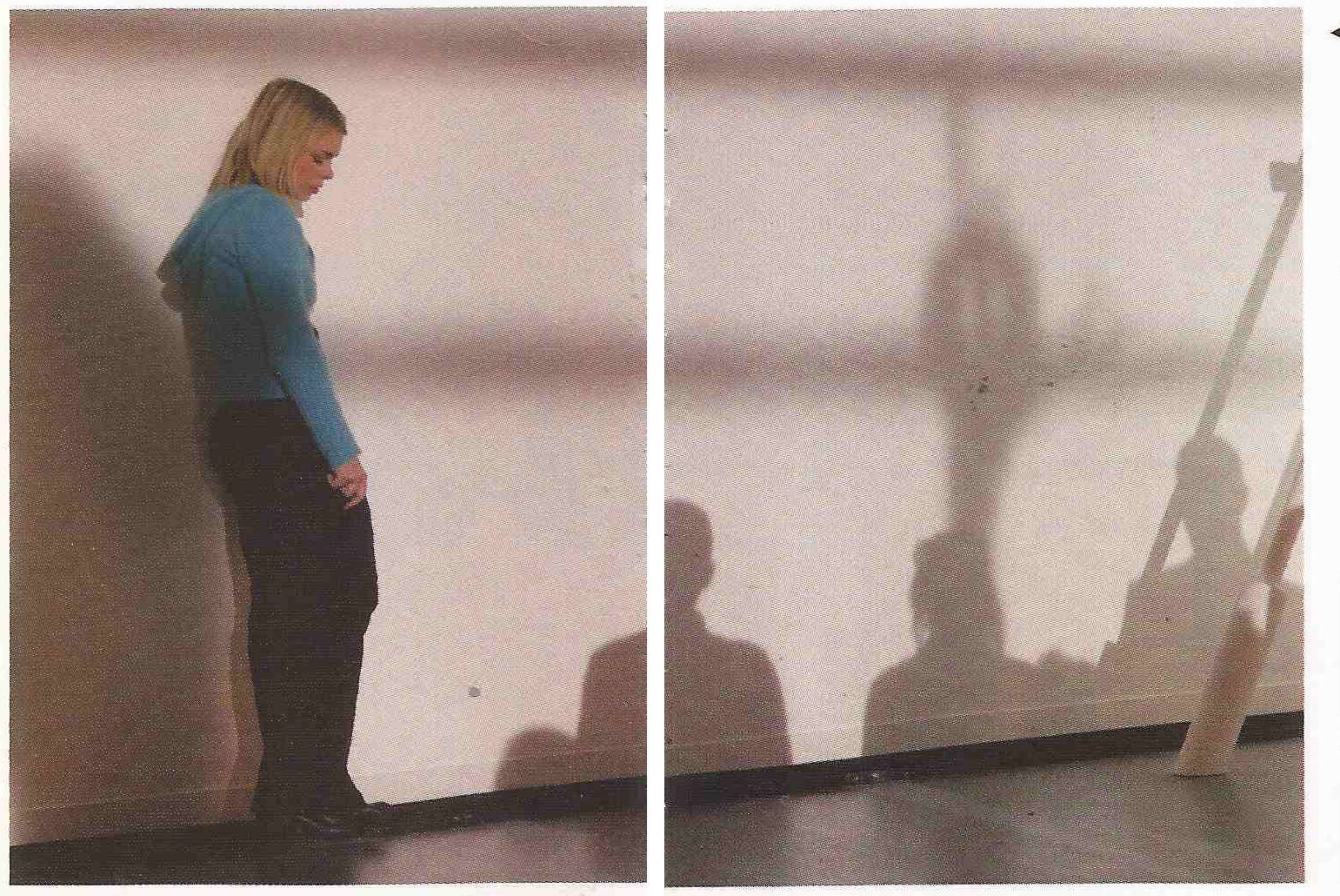
Enter, Freema Agyeman! Another brilliant find by Andy Pryor, our Casting Director. She first came into audition, as a complete unknown to us, for the part of Sally in *The Christmas Invasion*. Freema auditioned, fact fans, on 24 June 2005. The part went, in the end, to Anita Briem, the perfect ice-cool blonde for a James Bond setting. But that Agyeman woman, we thought, let's keep an eye on her...

So, on the 27 October, Andy called her back in, to read for two parts: Adeola in *Army of Ghosts*, and Esme, in *Rise of the Cybermen/The Age of Steel*. Esme? Esme who?! Well, in the middle drafts of those scripts, there were four Preachers tootling about in their trusty blue van. Ricky, Jake, Mrs Moore and the redoubtable Esme – a brisk, cold, anarchist ex-Green Beret, the Preachers' true fighting machine. Esme was originally consigned to take out Lumic's transmitter on board the zeppelin, the perfect warrior. Jake's line, responding to the Doctor's instruction, 'Consider it done' – that was originally Esme's. But then rewrites developed the story, and the Preachers became more interesting by becoming more amateur; Ricky was closer to Mickey, wanted for parking tickets, not terrorism, and so on. And we all wanted to give Helen Griffin's wonderful Mrs Moore more space! And the more ordinary the Preachers, the less Esme fitted in. Also, to be honest, cutting one Preacher saved us a penny or two. So early in pre-production, Esme was axed, becoming one of those nebulous Characters In Search of an Author. (They'll all gather round my death-bed, I'm sure. Hopefully with those uncastable twins from *Queer as Folk*.)

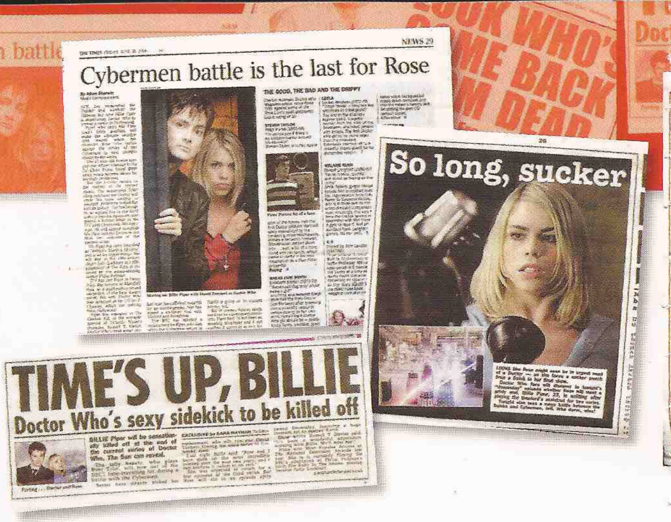
But the point is, Freema auditioned for both parts at the same time. And that's when she truly stood out. The difference between the two characters, in the same 20-minute casting session, was astonishing. Adeola, flirting and sweet, and Esme, hard as nails. I remember winding the tape back to watch it again – and on this schedule, you don't often have time to do that! But I'll never forget it; Freema seemed to be literally, physically, a different person as she read each part. And the rest of the production team were hooked, too, Julie, Phil and I rapidly started pinging emails across the ether. 'She's good!' And Graeme Harper – unaware of our larger plans, cos we were keeping the new companion such a secret – remembers that as Freema left the audition, he said, 'She's going to be a star!'

So we cast Freema as Adeola, but with an eye on the rapidly-evolving Martha Jones. We all watched rushes, and Phil hovered around her on set, reporting back, 'She's lovely!' (not essential on this job, but my God, it helps!). In fact, we slightly stalked her, and began coded conversations with 'The leopard flies at midnight.' How funny, to look back, to think that she never knew!

At the same time, plans for *The Runaway Bride* were being made. I'd like to think I said 'Catherine Tate!' first, but it's probably like the fall of the Berlin Wall, or seeing the Sex Pistols live, we're all gonna claim we were there. But I get to write the article, ha ha! I remember being inspired by a friend of mine, the journalist and critic David Benedict – many years ago, he first recommended that I work with Penelope Wilton, and now, having seen Catherine on stage with David Schwimmer in Neil LaBute's *Some Girl(s)*, he wrote again. Seriously brilliant, said David, you must cast her! However, even as the name was said, it was accompanied by a weak laugh, a feeble 'as if!' She's the busiest and most successful woman in telly, she writes her own material, she's appearing in the West End, and in films, we don't ▶



◀ *Rose is trapped in the parallel world – and the search is on for a new companion...*

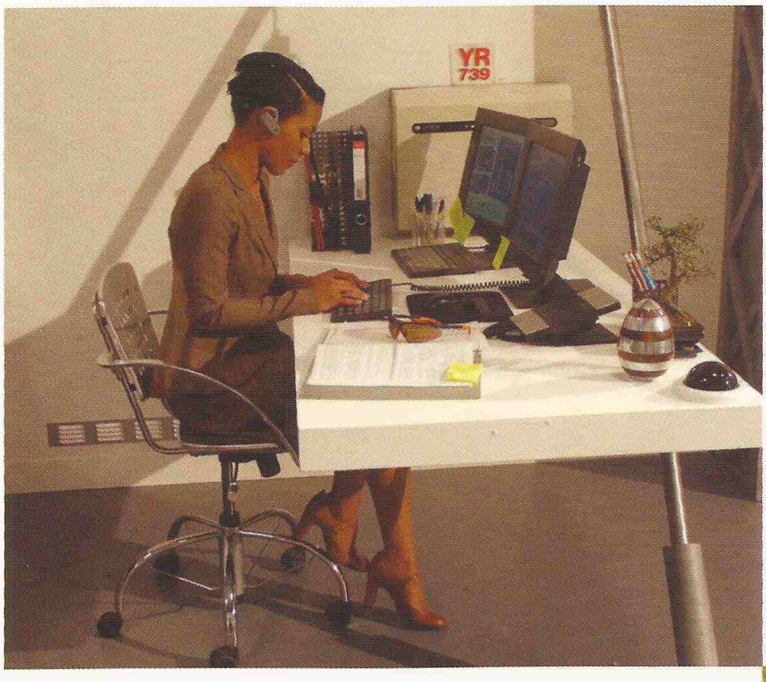


Cybermen battle is the last for Rose

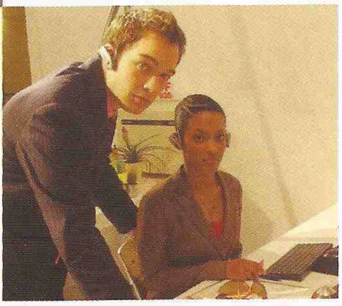
So long, sucker

TIME'S UP, BILLIE

Doctor Who's sexy sidekick to be killed off



◀ *Left and below: Freema impressed the team as Adeola in Army of Ghosts.*



> “I remember winding Freema's audition tape back to watch it again – it's not often I do that. Emails were soon pinging back and forth at BBC Wales!”

◀ stand a chance! Would she be, and I'm never saying this again, bovvered? So with faint but brave heart, Andy contacted her agent, enquiring ‘TARDIS, David Tennant, wedding dress?’ The reply zinged back. ‘Yes!’ Oh my God!

Meanwhile, as Freema finished her part in *Army of Ghosts*, we were keeping tabs on her, terrified that some other show would snap her up. And indeed, an audition for a possible part in BBC One's *Doctors* was looming. Fortunately, we had *Torchwood* as our cover; Andy was able to say to Freema's agent that we were interested in her for a regular role in the new show, and so she came back in to audition with both Andy and Julie Gardner on 17 January. Lovely stuff. But still, we were careful – there are thousands of potential newcomers out there – so at the same time, we began to audition quite a few other actors, again under the cover of *Torchwood*. We got them to read the part of Gwen, which in fact had been specially written for Eve Myles (and wait till you see her in action, my God!).

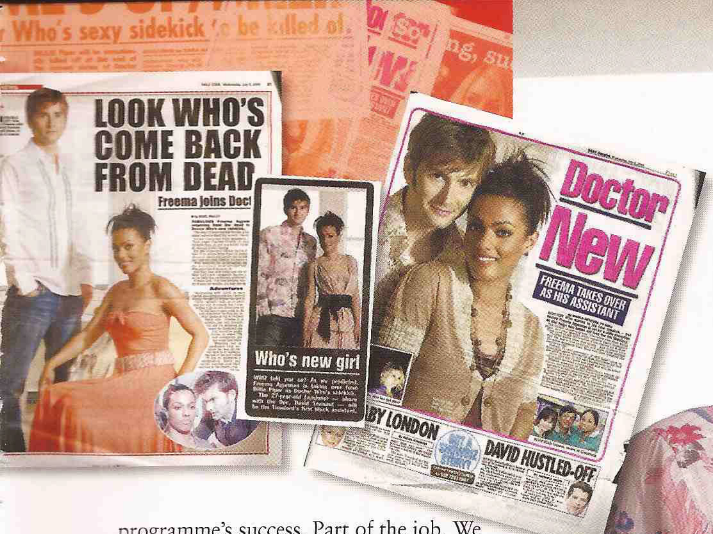
But on 31 January, Phil, Andy and I had lunch with Catherine Tate in London. And to hell with professionalism, we were so excited! Of course, the script didn't even exist at that point, and naturally, she wanted to know what the part entailed. Reader, I busked. I always have a notion of what scripts will involve, but never really tell anyone in detail – I just wait until the first draft is delivered, and then the conversations start! A lot of what I said at that lunch never happened. But at the same time, a lot of ideas came out on the spot! Including the name. I said, ‘She sounds like a bit of a Donna.’

Evidently, the lunch worked – maybe it was the food – cos the deal was done, and Catherine signed up to absolute secrecy. And she carried that out better than anyone in the history of secrets. Better than me, certainly! But in an industry fuelled by gossip, and given the ascendancy of Catherine's name, that was a miracle in itself, and it's largely thanks to her. But meanwhile, back in old Cardiff town...

We now had a fair few women on casting tapes – including some excellent people we'll certainly find parts for in future – but still, we liked Freema the best. She auditioned again on 3 February – she must have thought we were so picky! – and out of all those actors, she was the only one we wanted to audition in a proper screentest with David Tennant. And so, at last, we told Freema what the audition was really for. People say the screams were heard on the Moon (and that was just me). Then it happened, the final audition. Because of David's hectic schedule, the session would have to be early in the morning, so Freema had to travel down the night before. On the evening of February 14, both Freema and Andy came down together to Cardiff, cloaked in secrecy. They had to spend Valentine's Night, dining together in the hotel. ‘Champagne for the lady, sir?’ Not exactly a situation in which Mr Pryor has found himself before. And the next day, Freema met David for an audition on camera in a top-secret glamorous location. Phil Collinson's flat! Tapes of that flew all over the place – well, London and Manchester. And the decision from all of us, including Jane Tranter, was an instant yes. We'd cast her! Martha exists!

Again, that mad old secrecy prevailed. We didn't want to launch Series Two with the news of Billie's departure, in case it damaged the journey to come. Oh, there were rumours about Rose's future after the Series Two Press Launch on Tuesday 28 March, but with enough contradictory statements in the papers for us to get away with it. And during all this, Freema had to stifle the news! We asked her not to tell anyone; an extraordinary situation for a young actor to be in, to have been cast in a major role in a primetime BBC drama, and yet not able tell anyone. Blimey, do we make things too complicated for our own good? We all wonder this at times, but no, in the end, I don't think so. *Doctor Who* seems to be tabloid fodder at the moment – we might complain sometimes, but it's partly a result of the

▶ *Right and facing page: The Doctor comes face to face with a Bride in the TARDIS. What? What?!*



Who's sexy sidekick to be killed off

LOOK WHO'S COME BACK FROM DEAD

Freema joins Doc

Who's new girl

WHO told you so? As we predicted, Freema Agyeman is taking over from Billie Piper as Doctor Who's sidekick. The 27-year-old Londoner — above with the Doc, David Tennant — will be the Timelord's first black assistant.

Doctor New

FREEMA TAKES OVER AS HIS ASSISTANT

BY LONDON

DAVID HUSTLED-OFF

programme's success. Part of the job. We need to beware of spreading the news too thin, but the most important thing is to protect the fiction, to be loyal to the story of the Doctor and Rose. To do that, we'd have to plan the exit on Bad Wolf Bay with care.

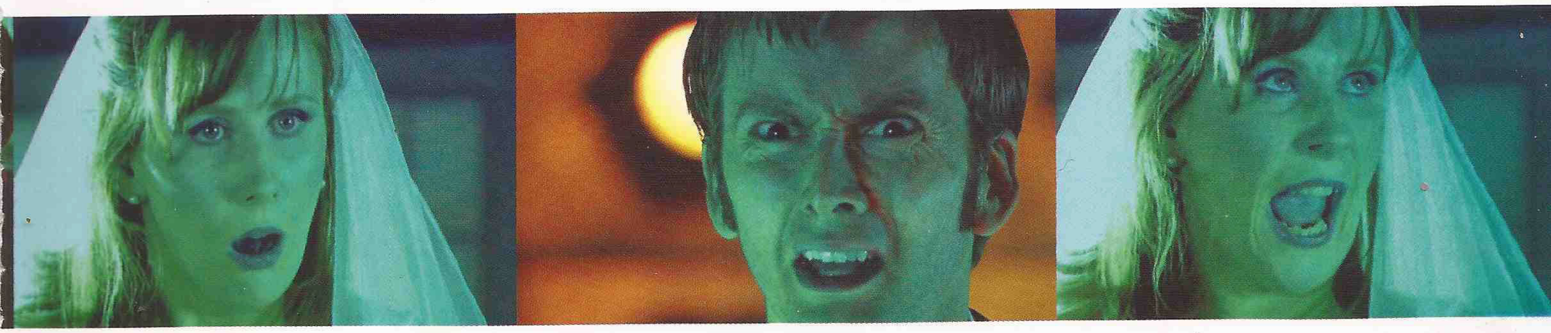
The final scene, with the Doctor carried away on the Norwegian wind, and the sudden appearance of the Bride (unnamed in the script, just 'WOMAN') were in the very first draft, delivered on 27 September 2005. But in case word started spreading, the scenes after Rose's disappearance in Pete's arms were left out of the official Shooting Script (though as ever, secrets will out – to our dismay, this edited version of the script was accidentally distributed under the title 'Episode 13 Cut-down'! Now there's a clue!). In January, David and Billie were able to film their final scene on a deserted beach, miles away from onlookers, so nothing was overheard. And then, oddly, they had to complete five more episodes! The rushes of that scene were locked away in a BBC Wales vault. Of which there are many, it's a Welsh thing.

But during the last five episodes, many a muttered conversation took place. Oh, the secret whispers with Louise Page, our brilliant costume designer – at one point, I remember, it was right in public in the Holland House Hotel bar, bridal magazines being hidden under comfy cushions, alongside *The Satan Pit*'s spacesuits. 'What sort of wedding dress? Will she have to run? Will it rip? How many copies of the dress will we need?' And there's me, with the script unwritten, busking again. 'Lots, Louise. Lots of copies. It's a *Doctor Who* adventure, let's just say, lots' 'But does it have sleeves?' 'Um. Got me there.'

Finally, five episodes later, on Friday 31 March, we reached the end of filming, our last day in the old Newport Q2 studio. We wrapped on the TARDIS set, with the Doctor saying his last line of *The Satan Pit*, 'The stuff of legend,' a hugely appropriate send-off for Billie. Applause, a few tears (I really must control myself) and then everyone ran away to the Wrap Party. Did they wonder why a few key personnel seemed to linger...? Because then, under that Cloak of Invisibility yet again, Catherine was smuggled into the studio, and with a skeleton crew – Ed Thomas as Key Grip! – she and David recorded their secret scene, the very end of *Doomsday*. And as ever, thank the Lord for Phil Collinson. Standing there, watching the Bride, he mused over a certain detail and made a throwaway comment to me which would change the entire dynamic of the as-yet-unwritten Runaway Bride. Contrary to that image of the man who talks-talks-talks on *Doctor Who Confidential*, I do know how to listen. And I'll nick a good idea off anyone! As for what that idea is... well, Christmas is coming, you'll have to wait.

So the material was completed, and an even more secure vault was opened up for that scene. It wasn't even included in the standard rushes; I don't think it was seen again until Julie, Phil and I descended into the edit with Graeme Harper and his Editor, David Creswell. And during all this, we were having meeting after meeting after meeting – oh, the meetings! – about how to handle Rose's departure, led by the fearless Head of Publicity, Jane Fletcher. ▶

▲ *Freema Agyeman and David Tennant – Series Three here they come!*



TIME'S UP, BILLIE

Doctor Who's sexy sidekick to be killed off

Cybermen battle is the last for Rose

So long, sucker

LOOK WHO'S COME BACK FROM DEAD

Freema joins Doc!

Who's new girl

Doctor New

FREEMA TAKES OVER AS HIS ASSISTANT

DAVID HUSTLED-OFF

DOCTOR WHO II
ROLL 223
SLATE 1174
TAKE 1
SCENE 13/89
DIRECTOR: GRAEME HARPER
DOP: ERNIE VINCZE BSC
DATE:
VFX Nº 89-1.2
A
DAY EXT

▲ *The cameras roll on Rose's final scene.*

> Catherine Tate signed up to absolute secrecy – and she carried that out better than anyone in the history of secrets. A lot better than me, anyway...

◀ We wanted Rose's exit to be secret, but not too secret. My worry was, that if we should somehow reach the transmission of *Doomsday* with no word of Billie's departure leaking out, then it could actually damage the ending. You could watch it and think, naah, she's not gone, he'll find a way back to her next year. (And contrary to tabloid rumours, I can tell you absolutely that there's no Rose Tyler in Series Three – it would ruin that ending, and Martha needs to fly!) And anyway, some sort of leak was likely, or at least a good guess. Billie was, quite rightly, being cast all over the place, and it would soon become evident that she wouldn't be available for *Doctor Who*. Plus, let's be honest, a bit of publicity hype about Rose's last episode wouldn't do the ratings any harm. It could generate genuine excitement about the forthcoming climax. So as Series Two swung into action, we finalised plans when we went to Scotland to launch *Tooth and Claw* on Thursday 6 April. We decided that we would release the story a few weeks before the series' end, round about *Fear Her*, so the ominous last lines of that episode, 'Something's coming, a storm's approaching,' would carry a good old-fashioned chill.

Ah, the best laid plans. Fair do's to the tabloids, they're good at getting stories. The papers got hold of it before our official announcement, so the news lurched out, rather than being given a proper showcase. We'd hoped for a good fortnight's speculation, 'Who's It Going To Be?' stuff, along with speculation about Rose's fate. And the next thing you know, through no fault of Freema's or the BBC's, the papers got hold of her name! Oh, I said they were good. So the publicity strategy stumbled a little, but kept on going. We had a photo taken of David and Freema together – except David was filming Tony Marchant's latest drama, and was hugely bearded, so he didn't look like the Doctor any more! That photo was scrapped, and another hastily arranged, and then we officially announced Freema two days later on Wednesday 5 July.

▼ *Tennant and Tate begin filming for The Runaway Bride.*

Huw John/Rex Features

We had one secret left! The Bride! And I can't begin to tell you, the tension! Julie, Phil, Andy and I scoured the tabloids every day in that final week between *Army of Ghosts* and *Doomsday*, waiting for the surprise to be blown! We'd cancelled all preview tapes and screenings, in the hope of getting away with it. Folks in the office, welded to their computers, seemed to detect the odd little online muttering, but nothing too substantial. Just to make things worse, we'd already started filming *The Runaway Bride*, though we kept on clamping down on information. Catherine couldn't make the readthrough in Cardiff, which actually helped us, and we didn't even tell Don Gilet who his co-star was going to be! Even the call-sheets listed the Bride as TBA. Though a crisis thundered ever nearer. On Thursday 6 July, two days before *Doomsday*, David and Catherine had to film a huge, vital scene together, right in the middle of London! David texted me, 'We're surrounded by 8,000 offices!' And yet, for once, our luck held out. Apparently, a woman in a wedding dress was glimpsed, but no one realised who it was. Phil even smuggled out Tracie Simpson under a coat, alongside David, to draw the paparazzi's fire!

And the luck lasted. Oh, for once, for probably the first time in new *Doctor Who*'s history! Saturday 8 July finally arrived, and we did it! The Bride arrived, out of the blue, the Doctor said 'What?!' and the credits rolled.

That's how it happened. And that's the past. Now we're rolling onwards to the future, with *The Runaway Bride* halfway through filming, and looking gorgeous, with brand new scripts for Martha Jones lining up on the shelf, and preproduction well under way for her encounters with... oh, you'll see. Plenty more adventures to come. And thank God, no more secrets.

Although... DWM

FREEPHONE
ORDERLINE
0800 975 4581
FROM OVERSEAS
0044 207 836 2341
FAX 0207 240 5419

www.scificollector.co.uk

THE STAMP CENTRE
79 STRAND LONDON WC2R ODE
OPEN MON - SAT 9.30am-5.00pm
TRADE ENQUIRIES WELCOME

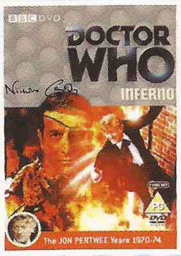
THE DOCTOR WHO EXHIBITION
THE RED DRAGON CENTRE
ATLANTIC WHARF CARDIFF
(SHOP AND EXHIBITION ONLY, NO MAIL ORDER FROM CARDIFF)
OPEN 7 DAYS A WEEK 11.00-8PM

£1 OFF ADMISSION TO THE CARDIFF EXHIBITION
ON PRESENTATION OF THIS VOUCHER
- NO PHOTOCOPIES

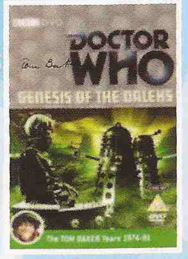
KIT OUT THE BEDROOM

SINGLE DUVET & PILLOWCASE £24.95
72" DROP CURTAINS (66" WIDTH) £39.95
BEAN BAG £29.95
ALL ITEMS + £4 P&P OR POST FREE WHEN YOU BUY ALL THREE

DVDs


BBC DVD
DOCTOR WHO
INFERNO
The JON PERTWEE Years 1970-74

SIGNED BY NICK COURTNEY £22.95 + £1 P&P- SECURE YOUR COPY OF THIS CLASSIC, PERSONALLY SIGNED BY THE BRIGADIER


DOCTOR WHO
GENESIS OF THE DALEKS
The TOM BAKER Years 1974-81

SIGNED TOM AND PETER £24.95 POSTFREE

NEW 12" ACTION FIGURES

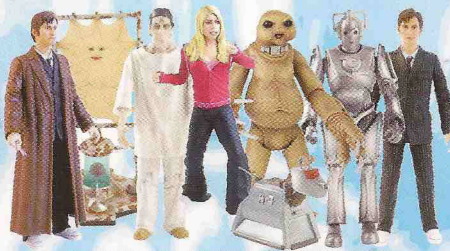
JUST £19.95 + £4PP EACH OR £39.90 THE PAIR POST FREE

2½" REMOTE CONTROL K9

WITH DOCTOR WHO FIGURE IN STOCK NOW

£19.99 + £4 P&P

NEW WAVE 2 ACTION FIGURES



SET OF 8 AS SHOWN INCLUDING CHIP JUST £49.95 PLUS £5 PP.

THE "DEATH" AND EVIL 2006 REMOTE CONTROL 12" DALEKS

DUE AUGUST

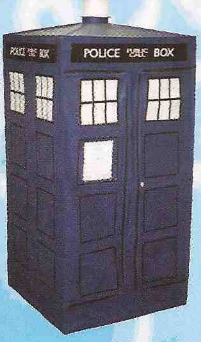
PRE-ORDERS QUALIFY FOR FREE CARRIAGE JUST £49.95 EACH

COMPANIONS MONSTERS NINTH DOCTOR

THE DOCTOR
"There is not a straight line, it can twist into any shape it likes."

3 GREAT NEW SERIES PLATES LIMITED EDITIONS OF 1,000 EACH JUST £29.95 + £4 P&P EACH £89.85 POSTFREE THE SET

TARDIS ZIPPERROBE


POLICE PUBLIC BOX

- SINGLE RAIL WARDROBE
- EASY SELF ASSEMBLE
- DURABLE CANVAS EFFECT

HEIGHT 183cm; WIDTH 84cm; DEPTH 84cm

PRE ORDER YOURS NOW JUST £49.95 + £6 P&P UK DELIVERY

(A)

NEVER BEFORE SEEN 8x10 TOM BAKER PHOTOS

FULLY LICENSED AND BBC APPROVED
JUST £15 + £1 P&P OR ALL 4 FOR £60 POSTFRE
- PERSONALLY SIGNED -

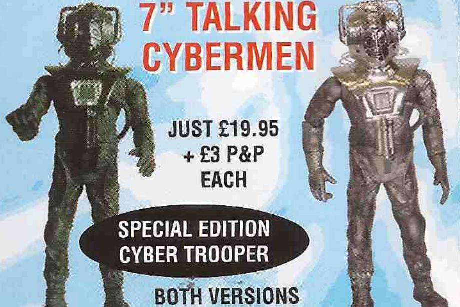
(D)

(B)

THESE HAVE LAIN HIDDEN FOR 25 YEARS

(C)

7" TALKING CYBERMEN



JUST £19.95 + £3 P&P EACH

SPECIAL EDITION CYBER TROOPER

BOTH VERSIONS £39.50 POSTFREE

DALEK TALKING ALARM CLOCK

£17.95 + £2 P&P

DUE END OF JUNE

ILLUMINATING WALL CLOCK

IN STOCK

£19.95 + £2 P&P

THE NEW TARDIS PLAYSET DUE END JUNE/EARLY JULY

PREORDER YOURS NOW!! JUST £39.99 + £5 P&P

2006, SERIES 2, LICENSED BBC COVERS

PLEASE NOTE THESE DESIGNS ARE STILL AT APPROVAL STAGE AND REMAIN SUBJECT TO ALTERATION WE HOPE TO HAVE UNSIGNED COVERS AVAILABLE BY JUNE 21st

hello
DOCTOR·WHO
NEW EARTH

NEW EARTH

UNSIGNED £9.95 + £1 P&P - SIGNED SEAN GALLAGHER (CHIP) £14.95 + £1 P&P

hello
DOCTOR·WHO
TOOTH AND CLAW

TOOTH AND CLAW

UNSIGNED £9.95 + £1 P&P - SIGNED IAN HANMORE (FATHER ANGELO) £14.95 + £1 P&P

hello
K-9
DOCTOR·WHO
SCHOOL REUNION

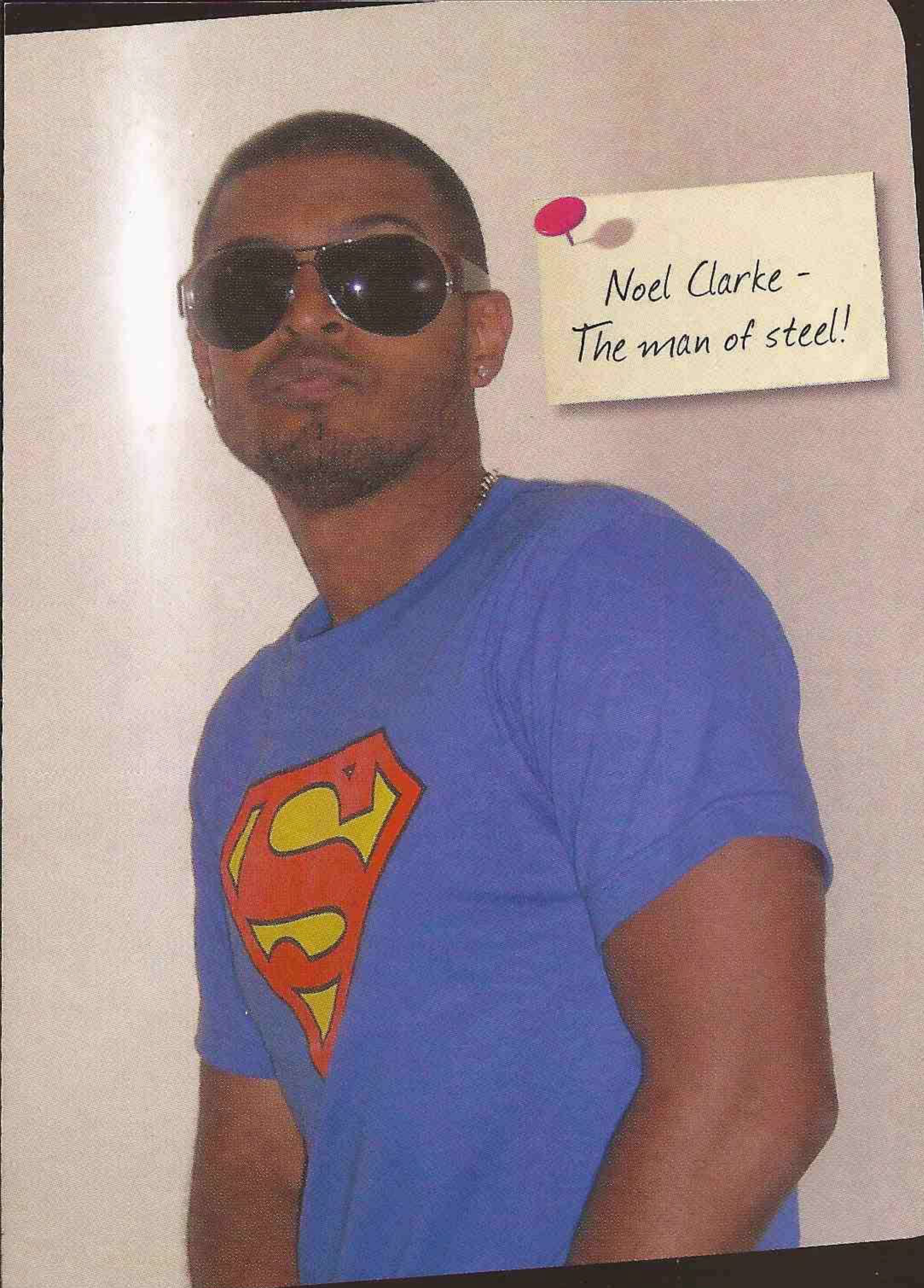
SCHOOL REUNION

UNSIGNED £9.95 + £1 P&P - SIGNED JOHN LEESON £14.95 + £1 P&P

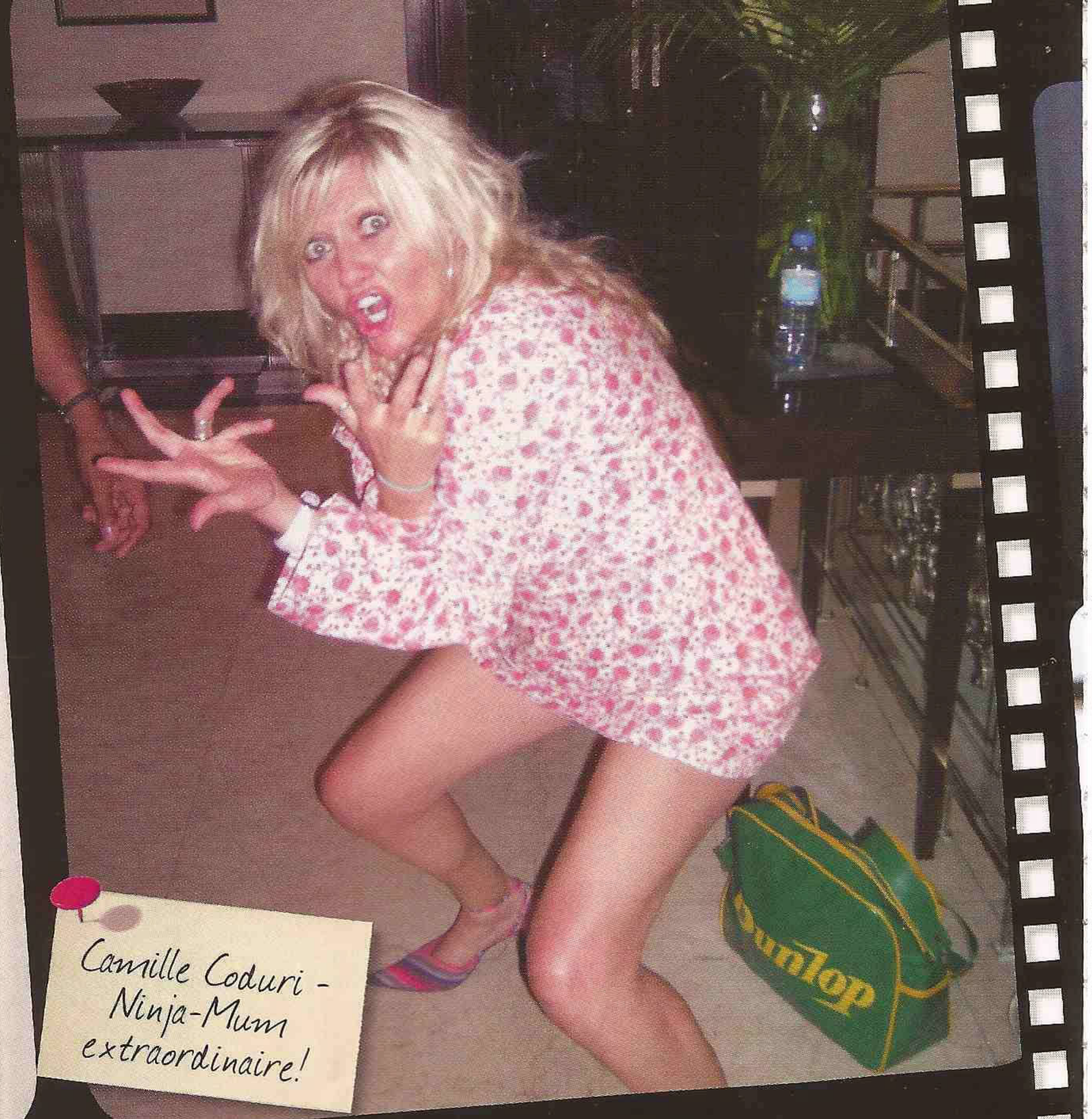
Guarantee your covers with a standing order. Existing standing orders will be honoured, unless you advise to the contrary. All new customers will receive a free cover album. Covers will be dispatched in batches of 3/4 at a time.

family affairs

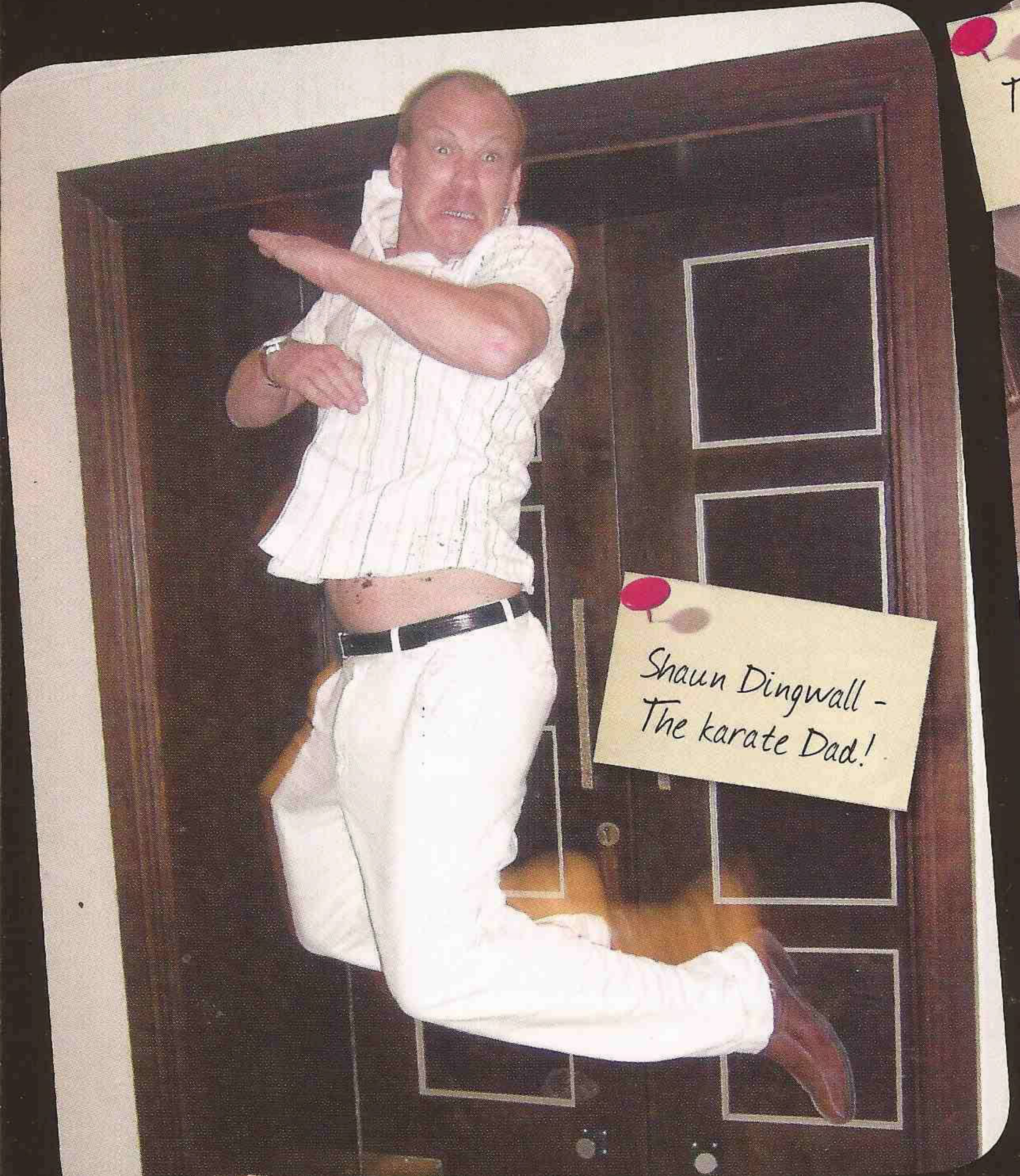
DWM catches up with three of the four most important people in Rose's life (we'll get to the fourth in a month or two, don't fret) as they look back over their time – and space – in *Doctor Who*… Words and portraits by **Benjamin Cook**



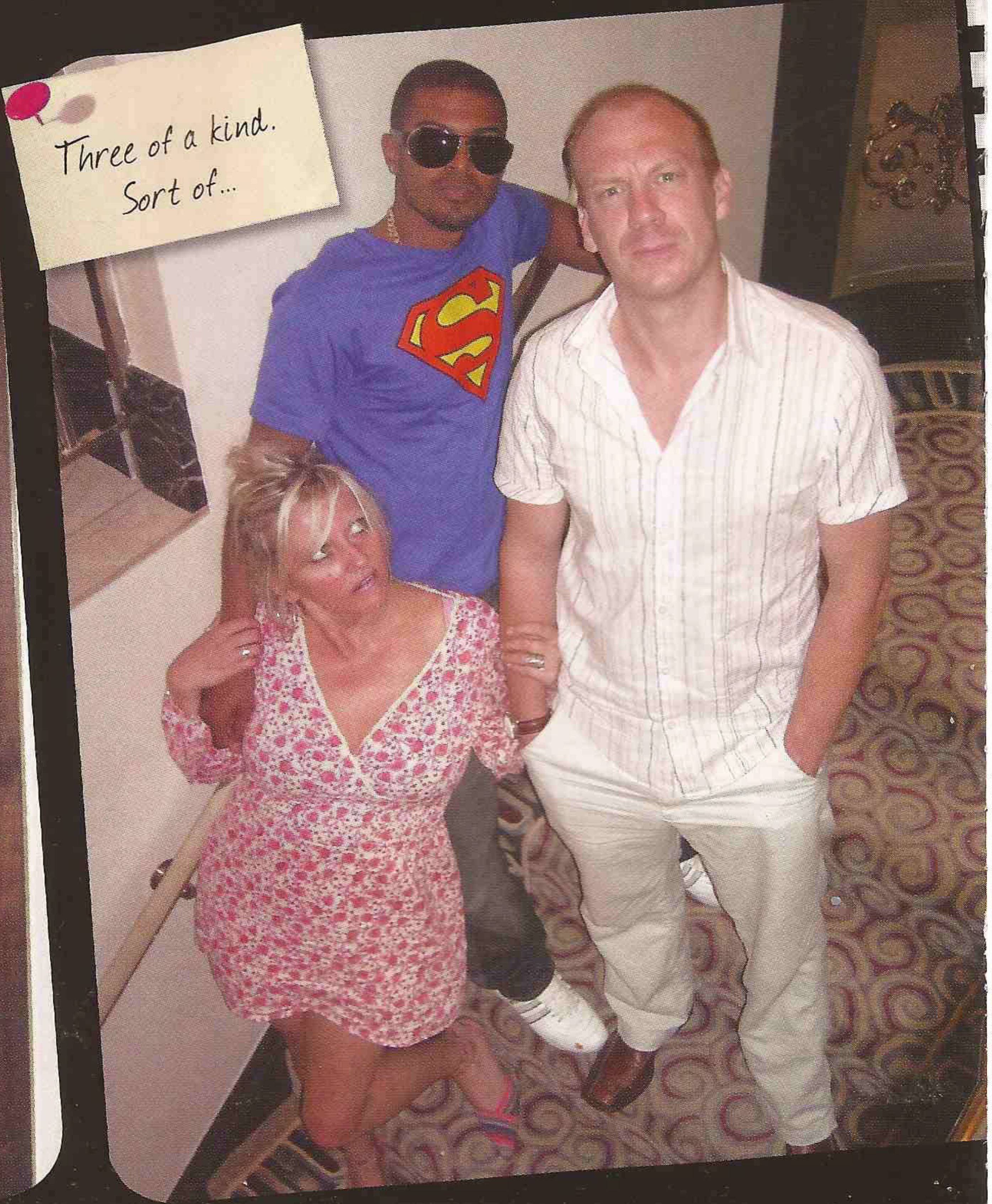
Noel Clarke -
The man of steel!



Camille Coduri -
Ninja-Mum
extraordinaire!



Shaun Dingwall -
The karate Dad!



Three of a kind.
Sort of…

Family, as *EastEnders'* Mitchell clan is so fond of reminding us, is important. Without hers, Rose Tyler would probably be dead by now. Like, completely dead. Floating around in the Void between parallel universes. Or some such horribleness. At the very least, she'd have had to catch the bus to that beach in Norway.

Here at **DWM**, we love families too. Especially Rose Tyler's family – her mum, Jackie, played by Camille Coduri; her dead/alive (delete as applicable) dad, Pete, played by Shaun Dingwall; and her boyfriend, Mickey Smith (honorary Tyler), played by Noel Clarke – which has, over the last two series of *Doctor Who*, sealed its place in our affections. To celebrate the runaway success of Series Two, **DWM** thought it'd be fun to stage its own little family reunion. But our families are all total nightmares, so we decided to reunite Rose's family instead. **DWM** would stand in for Rose herself. Obviously.

A few phone calls, and some frantic texting later, and it turned out that all three cast members were up for it. "God yeah!" said Noel. "I'm there, boy. It could be my last **DWM** interview, so let's do it, man."

"Yippee," said Camille, "would love to. Count me in. It would be so lovely to see you all. Let's rock!"

"Yes," said Shaun, "ok." He isn't one for lengthy text messages.

Since it's a special occasion (and, frankly, we're famished), **DWM** takes its adopted family out for dinner at Artisan, the restaurant at the Westbury Mayfair Hotel, on London's famous Bond Street. Versace, Tiffany's, Armani, Sotheby's, and Burberry are neighbours. It is, as Camille points out, "a bit posh here!" In fact, it's so posh that when the appetiser arrives, none of us can work out what it is. To those in the know, it's the height of Modern European cuisine; to the common eye, however, it appears to be a lump of grass floating in a glass of water.

"It tastes gorgeous," insists Camille, who's first to give it a try. "Hang on, I'm digging out me grass…. mmm, I think it's from Wandsworth Common!"

Shaun explodes with laughter. "They just nipped out the back," he splutters, "and got a dog to wee in a glass!"

They're taking the proverbial. **DWM** is starting to feel like a supply teacher on a field trip. It's time to regain control. Let's start with the questions…

So what were your first impressions of one another?

Shaun: I first met Noel at the press launch for Series One.

Noel: [Starts laughing] Yeah, on the train to Cardiff.

Camille: Oh, this is hilarious.

N: Me and Camille are on the train, and Dings walks past…

C: I called out, 'SHAUN!' But he didn't hear me.

S: [Guffaws] I carried on walking.

C: He was going into the buffet. I said, 'I'm going to text him, Noel.' So I texted him: 'Get out of that buffet, you fat git!'

▲ *Rose Tyler's parents – circa 1987 – as seen in Father's Day.*

> **"Me and Shaun first met on set for Father's Day. You had that silvery suit on and I had this fantastic nylon wig!"** CAMILLE CODURI

N: He comes out, looking around, bewildered! Me and Camille are sat there in hysterics. That's how I met Shaun. And we got on straight away, didn't we?
S: Yeah, we all did. I'm not being schmaltzy or anything, but we just did. Straight away. We had a laugh. We take the mick out of each other, basically. Quite severely. You've probably gathered that already.
C: Where were we, Shaun, when you and me first met?
N: Oh c'mon, this was like – what? – 1968 or something!
S: Camille, you weren't at the read-through for *Father's Day*, were you? That was the longest read-through in the history of read-throughs. We had to wait five hours to start, cos Billie [Piper] and Chris [Eccleston] were filming, and they were running late. But it was a real laugh – we all just sat there, and told gags for five hours.
C: We first met on set, didn't we? You had that silvery suit on, which you died in.
N: [Grins] That was your own suit, weren't it, Dings?
S: And you had your wedding outfit on, Camille. That's forever embossed in my mind.
C: It was tiny, though, that dress.
S: But you looked great in it. And you had extraordinary hair.
C: It was a fantastic nylon wig. If it rained, it never got wet, cos the water rolled right off.
N: I think that was my toughest episode. I had to play an eight-year-old.
S: That was brilliant, Noel. You were amazing.
C: Aww, I had immense respect for Noel from the first time I met him.
N: She's my tag-team partner.
C: He exudes that, um, thing, that star thing…

Arrogance?
N: Hey!
C: No, it was something else, something lovely…
N: Thank you, Camille.
C: It was style. And charisma.

▼ *Jackie Tyler (Camille Coduri) ponders her daughter's safety in Doomsday.*

N: Not that we weren't major parts in the show, but we were the secondary, supporting actors; we weren't the stars.

You're not bitter about that at all, are you?
N: No, I'm not… you miserable little rat-face! [Guffaws] Nah, man, not in the slightest. It helped us bond as a family.

To portray an on-screen family, how important is it –
C: Ooh, very important!

You don't know what I'm going to ask!
S: Yeah! Listen to the questions, kids.

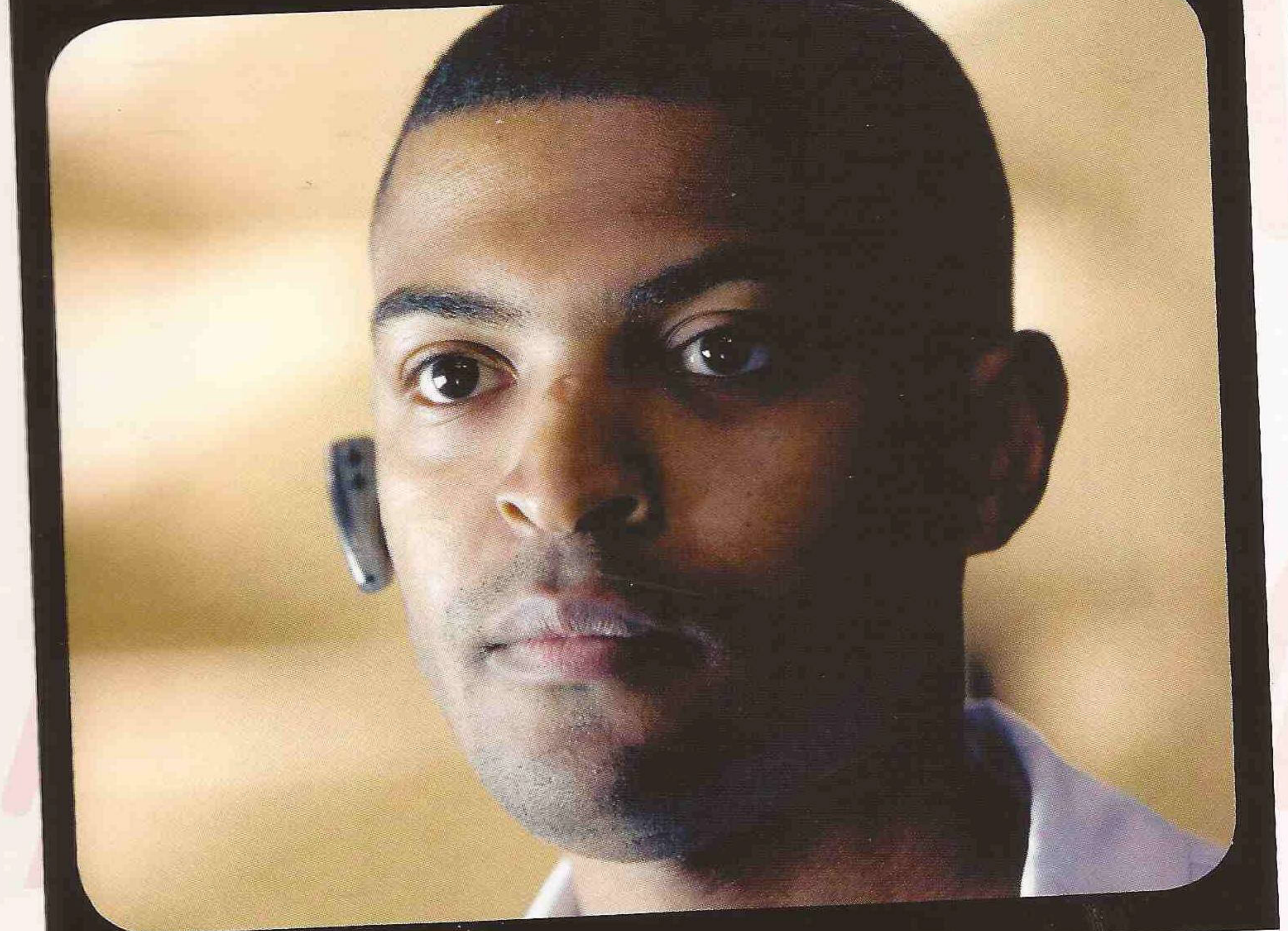
How important is it that you all get on?
C: I've worked with some pigs.
N: I've worked with people I cannot stand, but, at the end of the day, we're actors, and you've still got a job to do, and you just get on with it.
S: It makes it hard work when that happens. A lot of actors go for that method thing where, like, if your characters don't get on in the story, then you shouldn't get on in real life.
N: [Grinning] Was that your excuse, Shaun?
S: But that's a ridiculous way to work. It's not so much about liking or not liking your co-stars; it's about being open with them. If you can be open with them, then you can do anything.
C: I think we have that, me and you.
N: Yeah, you two do that husband and wife thing of bickering all the time!
S: We actually do. It drives me up the wall!
C: Shut up, you fat blond. [Flashes him a grin]
N: I love it.
C: And I love you, Noel, don't I?
N: Yeah. I'm protective of you, Camille, just like Mickey is of Jackie. I'm your boy. You're like my mother – or older sister, I should say!
C: Aww, bless you.
N: I look after Camille. We did a scene for *The Christmas Invasion*, and she couldn't be there that day…
C: It was Mickey, and Rose, and Jackie looking up at the Sycorax spaceship – the big *Independence Day* shot…
N: And they got some oaf to play her double!
S: [Guffaws] Oaf!
C: I love that word! It's like sitting here with Oscar Wilde.
N: I said, 'Hold on, what's going on here?' I didn't speak to the lady – I would never speak to the lady, cos that'd be rude – but I said to the production, 'This woman is like four times bigger than Camille! This isn't right!' They said, 'Actually, only her foot and her arm are in shot,' and I thought, 'Okay, fair enough,' but I was very protective.
C: I thought, 'Where's my head? Is that me looking up? Doesn't my arse look big?'

Our starters arrive at the table. Lots of 'oohs' and 'aahs' as various dishes are served.

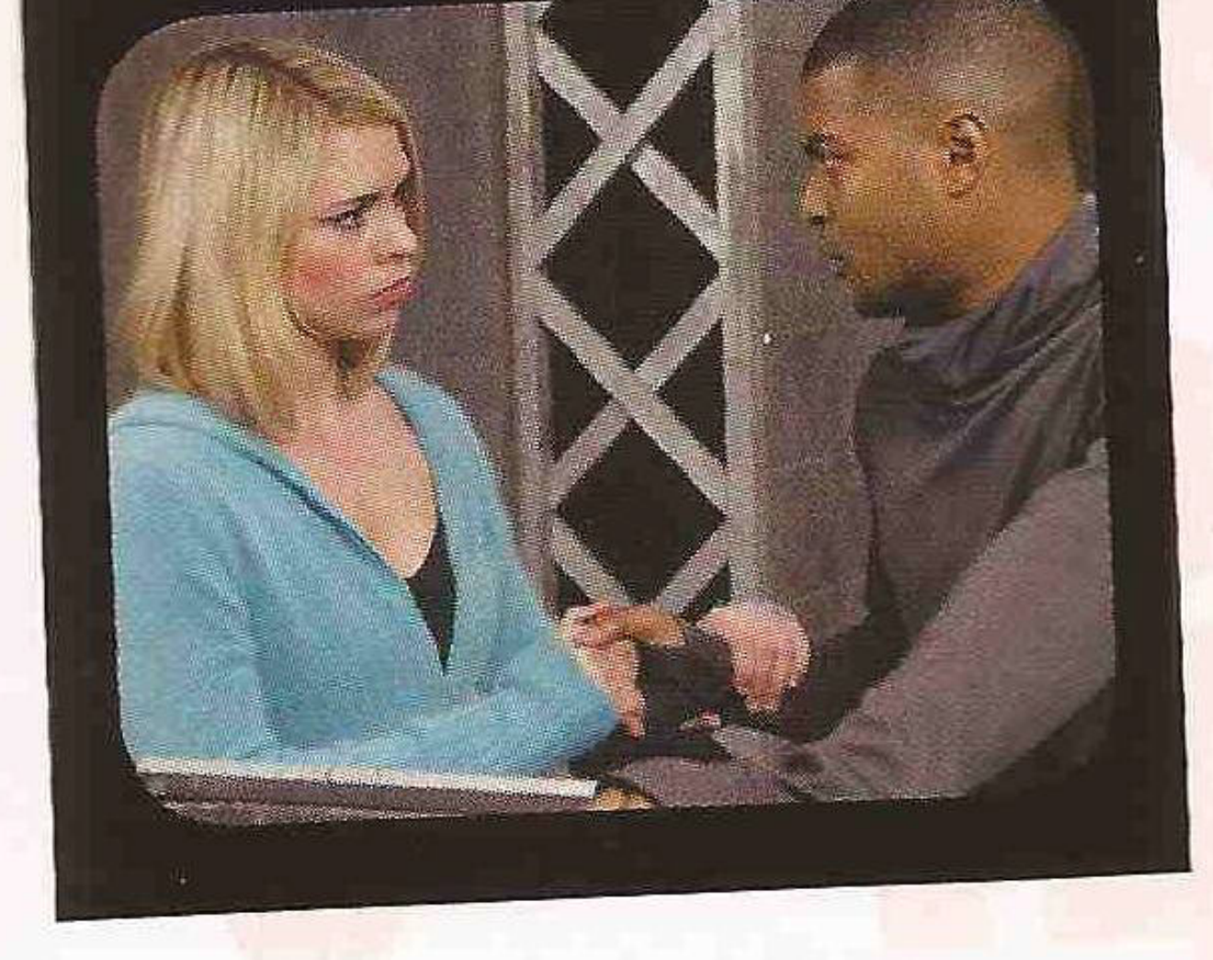
C: Ooh, the crab tastes amazing. How's your quail, Noel?
N: Good, man. But why do they put grapes on it? What's all that about? Would you eat plums with your pigeon?
C: It's the sweet with the savoury.
N: Ask her, Shaun, 'Can I taste your crab, darling?!'
S: She's already given me crabs!
C: [Cutting into a piece of asparagus] Oh, Shauny. There's never been anyone else.
S: Ha! That's very funny.
C: [The asparagus shoots off her plate] Oops! Not as funny as that. Where's it gone?
N: Her crab's run off.
C: Ooh no, what have I done? It's fallen into my handbag.

We can't take you anywhere, Camille. We should have just gone to Pizza Express.
C: Yeah, I'm a disgrace.

Do directors find you guys easy to control?
C: Well, I am. I don't know about the other two.
S: Easy to control?! Is that what's required of actors? Hear that, Camille?
C: Yeah, but it's true.
S: To a certain extent.
C: In order to direct, you have to be a bit of a control freak. But I'm no bother.
N: Directors love me. Directors love The Clarke. But Shaun's too argumentative.
S: I am not! But I don't believe in giving directors an easy time.
N: He's not lying.
C: We've got two cheeky little boys at this dinner table. Do you see what I'm dealing with? Can you see what it's been like? Oh God.
S: One of the reasons we do this job is cos it's fun, or it should be fun. If you're not having fun, then you really shouldn't be doing it.
N: I got on with all the directors I worked with on the show. I didn't have a problem with any of them.



▲ *Mickey Smith (Noel Clarke) defending the Earth by infiltrating Torchwood in Army of Ghosts.*



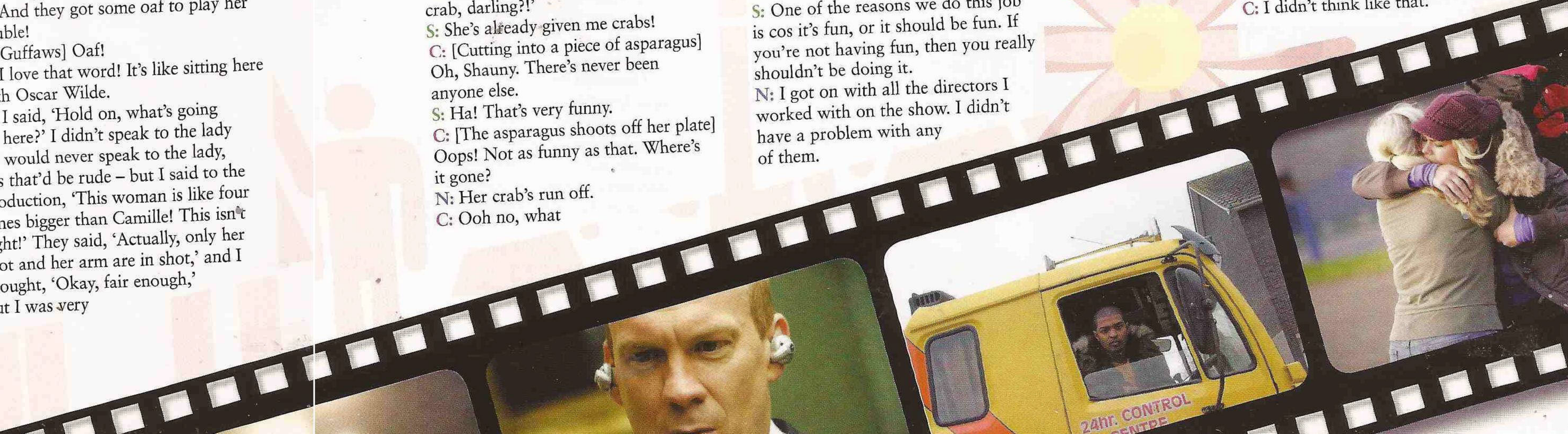
◀ *An emotional reunion for Rose and Mickey, cut short by those dastardly Daleks!*

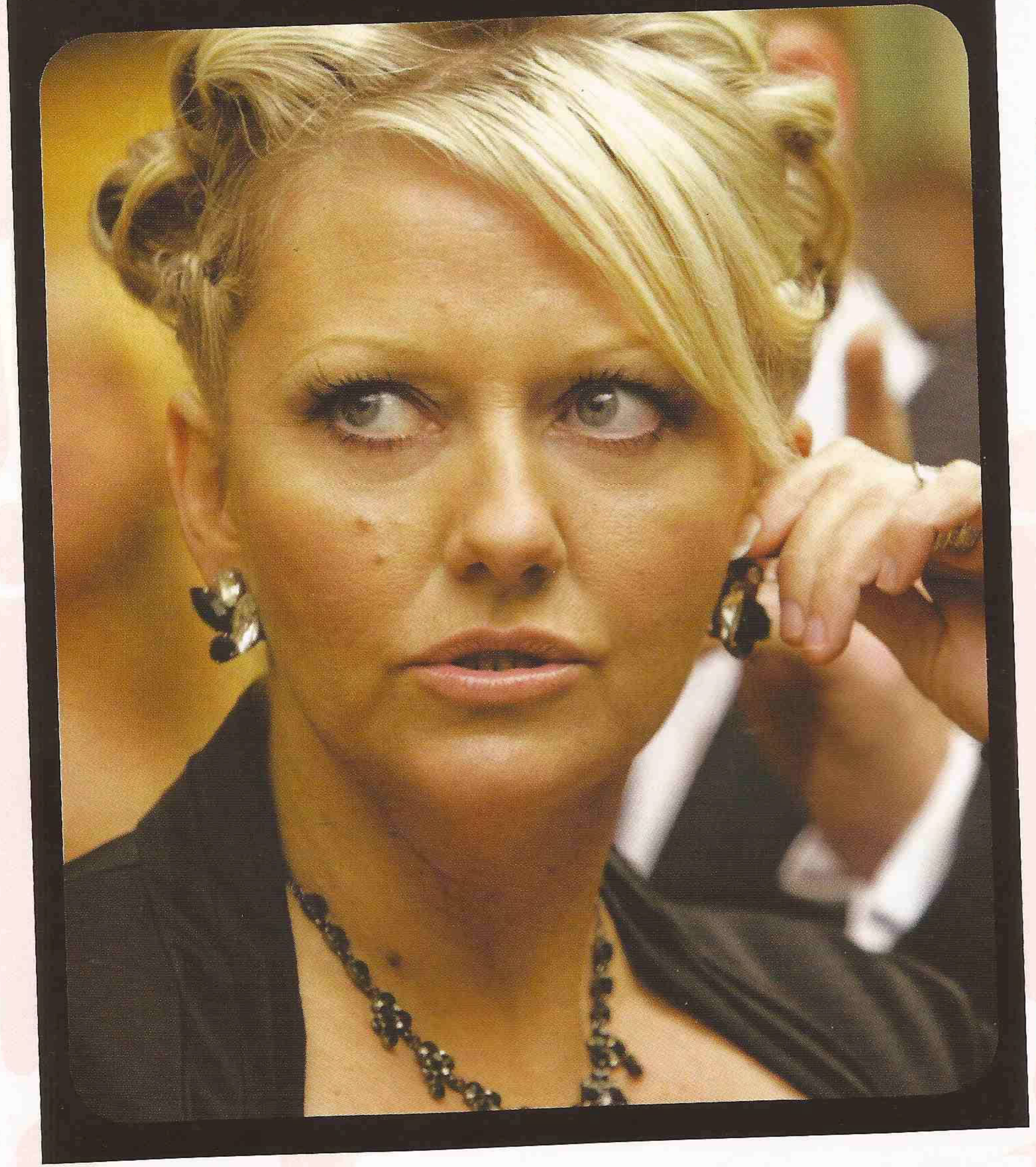
Is Doctor Who hard work?
C: I find it really hard. But then I'm old.
N: [Chuckles] Don't you love it, though?
C: Oh, with a passion. I've got that fire in my belly.
S: That'll be the rosé! Ha!
C: And the bubbly. And the Piña Colada.
N: 'And the roast pig I had before I came here!'
C: And that fish ball. And the bloody cheese straws. And the onion bread. I could go on. I haven't even had me mains yet!
S: Do you want a Rennie, Camille?
C: You'll have this fork in your ear hole in a minute, Shaun!
N: If you love the job you're doing, it's not really work. *Doctor Who* is probably the most fun I've ever had – and I've loved every single job that I've done. But anyone new coming into the show now has to appreciate how hard they're going to have to work. They're going to be worked hard.
C: For God's sake, a bit of hard work never hurt anybody. You're very privileged to be working as an actor on a production as fantastic as *Doctor Who*. Or to be working full stop, cos something like less than 4% of actors actually work.

Have you been surprised by the success of Doctor Who?
S: It was a definite risk. But when you read it, it's such good writing that… well, in hindsight, it looks like a risk, but it was a very well calculated risk.
C: You never really know, do you? But it's been astronomical, hasn't it?
N: I never thought for a second that it would fail. I didn't, honestly.
C: Oh c'mon, Noel, nobody thought –
N: I thought it would be huge. I did!

Was there one particular moment when it really hit home?
S: Yeah, actually, when Chris left, and one of the tabloids led with the headline 'DR WHO QUITS'. That's when you go, 'Bloody hell!'
C: We weren't surprised, though, were we?

Were you worried that Chris' departure might spell the end for the show?
C: I didn't think like that.





▲ *Parallel Jackie – she's much fatter than our version, according to Camille!*

N: I loved Chris. I liked him a lot. I thought he was great. But the Doctor regenerates. It's *Doctor Who*, man! I wasn't really fussed – I didn't go 'panic, panic, panic' – cos I thought, 'Well, there'll be a new Doctor, just as there's a new James Bond every five years.' I mean, *we've* left now, but the show still goes on.

S: [Grins] But it won't be as good.

N: Well, I know that, yeah!

C: I thought Chris was the most generous actor I've ever worked with, actually. It really surprised me. He was so giving, in every scene. A lot of actors aren't.

S: It sounds a bit pretentious, but it's true. His performances are intense, but he's not necessarily an intense person, not when I worked with him. He's just a guy.

▼ *Shaun and Camille with Chris Eccleston, an actor they both greatly admired, in Father's Day.*

And what were your initial impressions of Billie?

S: I'd read stuff about her in the tabloids. To be honest, I don't take a lot of notice of that anyway, but it's really lovely when somebody surprises you, and they come on set and they're really good at what they do. Billie impressed me. I'm not saying, 'The sun shone out of her behind,' but then I don't think the sun shines out of anybody's behind.

C: It shines out of mine.

S: Apart from Camille. Look, you can see it now!

C: Can you see the glow? Oh, I love Bill. She's beautiful to watch.

S: I love Bill, too. We got on very well.

N: She's a good actress. People didn't realise that she was an actress before she was a singer, so I don't know where all the hullabaloo over the fact that she could act came from. I'm not saying that many other people can't do what she does, but she had the chance, and she took the opportunity, and she made the most of it.

C: But she's special, Noel. She's magical – a very special spirit. She's not like anyone else of her generation.

When did you discover exactly how the Tylers would be leaving at the end of Series Two? Initially, were you sent the incomplete versions of the Doomsday script, with the final few pages missing?

S: I got sent the whole script. I didn't even know those were secret pages! Nobody told me.

C: Oh, you're joking?

S: I went up to David [Tennant], and said, 'So who's the bride?' And David was like, 'What? What?! You've got those pages as well?' I said, 'What, *the script*…?' Ha!

N: And you didn't know they were secret?

S: I said, 'Is she going to be the new companion?' And David was like, 'Ssh!!!' But I wasn't told. I didn't get a single memo. I think, probably, cos I was never classified as a regular.

N: Nah, you're a bit-part player, man. [Guffaws] You were never one of us.

C: Oh, he was, Noel.

N: Nah, he wasn't one of us, babes! [Grins]

S: I've never, ever been briefed about spoilers. Nobody ever told me, 'Don't talk about Cybermen, don't talk about this, don't talk about that…' But I just didn't talk about it, cos it's a given that you don't.

The main course arrives. It all looks delicious. Noel has ordered chicken; the rest of us plumped for steak.

S: Do you think it would be a real faux pas to ask for some Dijon? I mean, people do get thrown out of restaurants by the scruff of their necks for that sort of thing. Especially blondes!

N: Run down to McDonald's and get a sachet?

S: [Laughs] Where were we? Spoilers? Actually, it's amazing the power of the internet. I was on the tube one day – I'd done *Father's Day* at that point, and we were negotiating about bringing the character back – and a guy sat down next to me, and said, 'I really enjoyed *Father's Day*, blah, blah, blah,' and he said, 'Are you doing any more?' I said, 'I think I might be, actually. I might be doing like three episodes.'

C: Oh no! Shaun! And it was on the net?

S: It went straight on the net, within hours. This was before I'd even accepted the job. So it's almost impossible not to give anything away.

C: I found it really hard going on GMTV, when they asked, 'Are you going to be in the next series? And what's happening with Billie?' I had to sit there on the sofa with my fingers crossed, and my legs crossed, and everything crossed, because of my signed confidentiality agreement with the BBC.

S: Actors never read their contracts. I'll sign anything. Ha!

C: As if I'm going to spoil everybody's enjoyment by saying, 'No, we're all leaving at the end of this series. Rose's father comes back, and Mickey comes back, and then they're all trapped in a parallel universe.' As if I'm going to do that! So I go, 'Well, it hasn't been written yet.'

N: Whereas Shaun goes out on the tube, telling people everything! Anybody who'll listen! He's straight onto *The Sun*. [Laughs] Nah, the press just leave me alone, man. I don't court the press. I don't go to places where they are, so they leave me alone.

You're not at all 'celeb', are you?

N: No.

And yet you're wearing shades indoors…

N: [Guffaws] Shut up, man.

C: He's got his Prada shades on at the table. They're hot. They look fantastic on you.

S: They're lovely. I like weighty sunglasses. Always spend a lot of money on your eyes.

C: Yeah, always. Please do. Or you'll go blind.

Wow! Do you have any other nuggets of wisdom for DWM readers?

N: Put your glasses on before reading *Doctor Who Magazine.*

S: If the pages are stuck together, take it back to the newsagents.

C: Don't watch too much *Doctor Who*, cos it's not reality.

N: Start a petition to bring us all back.

C: Always eat your greens. And love your mum, cos you've only got one.

Now, those beach scenes in Doomsday were filmed in the utmost secrecy…

C: Oh, they were. The crew didn't know about them until they were shooting them, really. You looked around, and everybody was in tears, cos they hadn't been expecting what was coming. They knew that there were a few secret pages, but everyone was very discreet, and never asked about them…

S: It was a beautiful beach. There was a bit of a sinking sand danger, wasn't there?

N: It was cold and boring that day, if I'm honest.

S: That was my last day.

C: I got off the minibus when we arrived, and I cried.

N: It was everyone's last day.

C: No, it wasn't. You and me had more days, Noel.

S: Yeah, cos you were moaning about having to come back.

N: Me? I wasn't moaning! I would never moan, man. [Turning to DWM] There was an alternative ending where we all rode off on horses into the sunset…

You're lying, aren't you?

N: Yeah. But the fans will love it! They'll be straight on the internet, won't they? That's right, get on your little internet message boards! Start typing away! Swines.

▲ *Shaun Dingwall and Billie Piper run the emotional gamut in Father's Day.*

> **"It's lovely when someone impresses you, and Billie did that for me. We got on very well."**
>
> **SHAUN DINGWALL**

And… relax. So, how did you enjoy playing parallel-world versions of your established characters?

N: I liked Ricky. He had his qualities, and he had a good scowl. Some people are saying there should've been more to him, but he was only in four scenes, and then he died. He was just a device to move Mickey along, really, which clearly is what was important. But I have no complaints. It was good to play opposite myself.

Camille – were you pleased with the hardened version of Jackie?

C: Hmm. Yeah. She was a lot fatter than the other Jackie, that's for sure! I was peeing myself laughing when Pete said that Jackie didn't want children cos she didn't want to spoil her figure. I thought, 'Spoil her figure? It's already really, really spoiled!' No, she's tough. She's hard. I think she was completely different, that Jackie, to the other Jackie. She was so selfish. All she ever talked about was herself.

S: [Guffaws] Do you think she was closer to type?

C: Careful, darling.

At least you had a rest from her trademark pink tracksuit.

C: I loved that pink tracksuit, though. It's not about what you wear; put her in a bin liner, and people wouldn't have cared.

Of course, parallel Rose was a dog…

S: Yeah, that was clever. A nice touch.

C: It was lovely, that dog. It was called Tinkerbelle.

S: It wasn't really a dog.

Yes, it was more of a rat, wasn't it?

S: I didn't say that. But yes! It was horrible.

N: Actually, I preferred that Rose to the other one – *joke!*

And Shaun – to help you get into character as parallel-world Pete, someone decided to paint you orange…

S: Yes, and they gave me a nice suit.

C: But they didn't, though. You looked like a baked bean.

S: [Explodes with laughter]

C: Didn't he, though? C'mon!

N: Ha! A baked bean! That was a good one, Camille. On the back of his head, it said: 'Sponsored by Heinz!' Seriously, Shaun, you looked like you'd been Tangoed. I thought he was the new Tango spokesman.

S: I just think the fact that he was successful spoke volumes, really. Obviously, he was a little bit harder, and a little bit shrewder. He *was* Gemini!!

N: [Laughing] I can't believe you said that, man! You deserve to be a baked bean for that.

C: Oh God, that's hilarious. He deserved to die in *Father's Day*, didn't he?

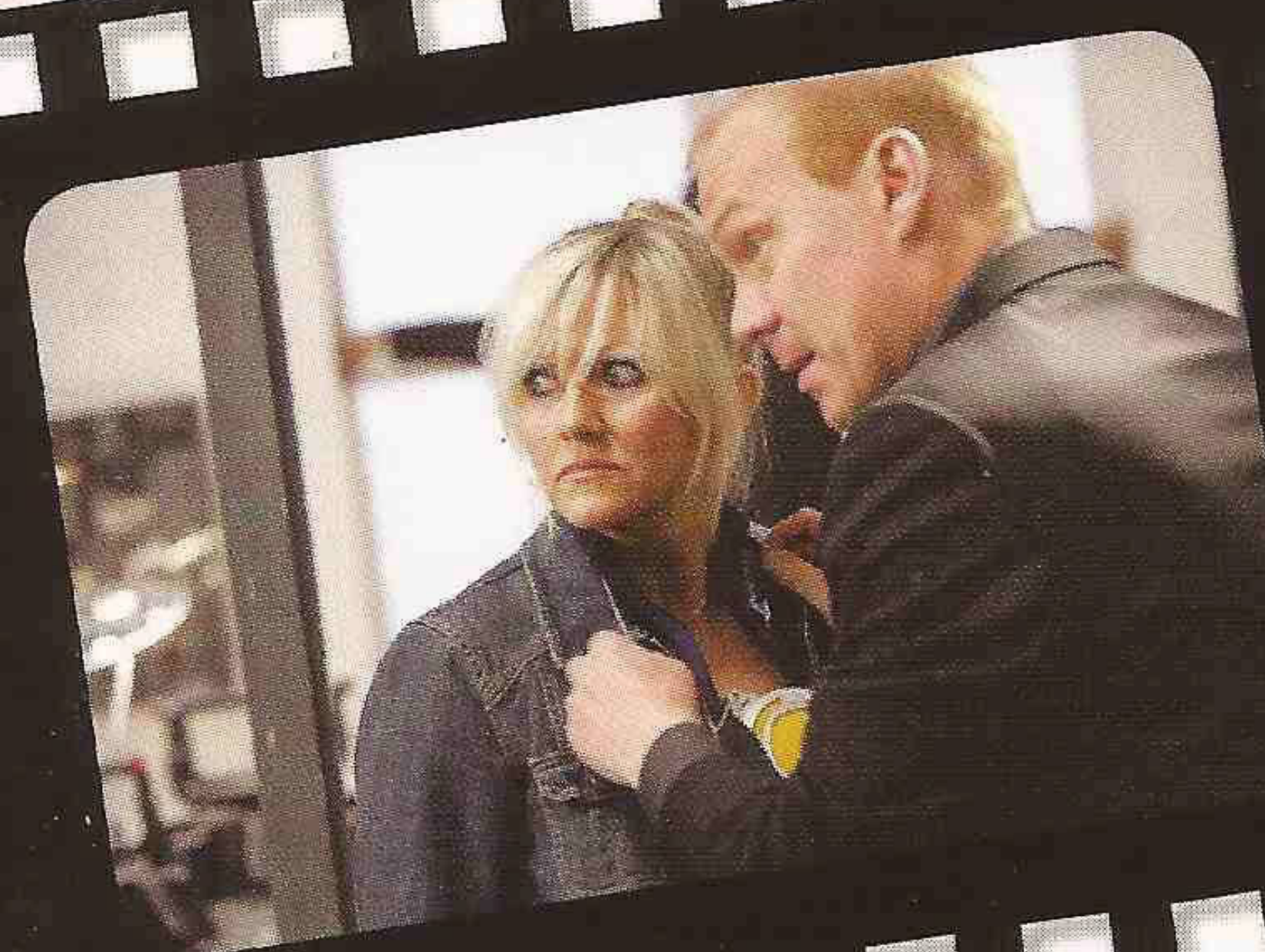
N: Find the most orange photo of him you can, and stick it in *Doctor Who Magazine* next to the Tango Man, and write under it 'separated at birth' or 'are they related?'!

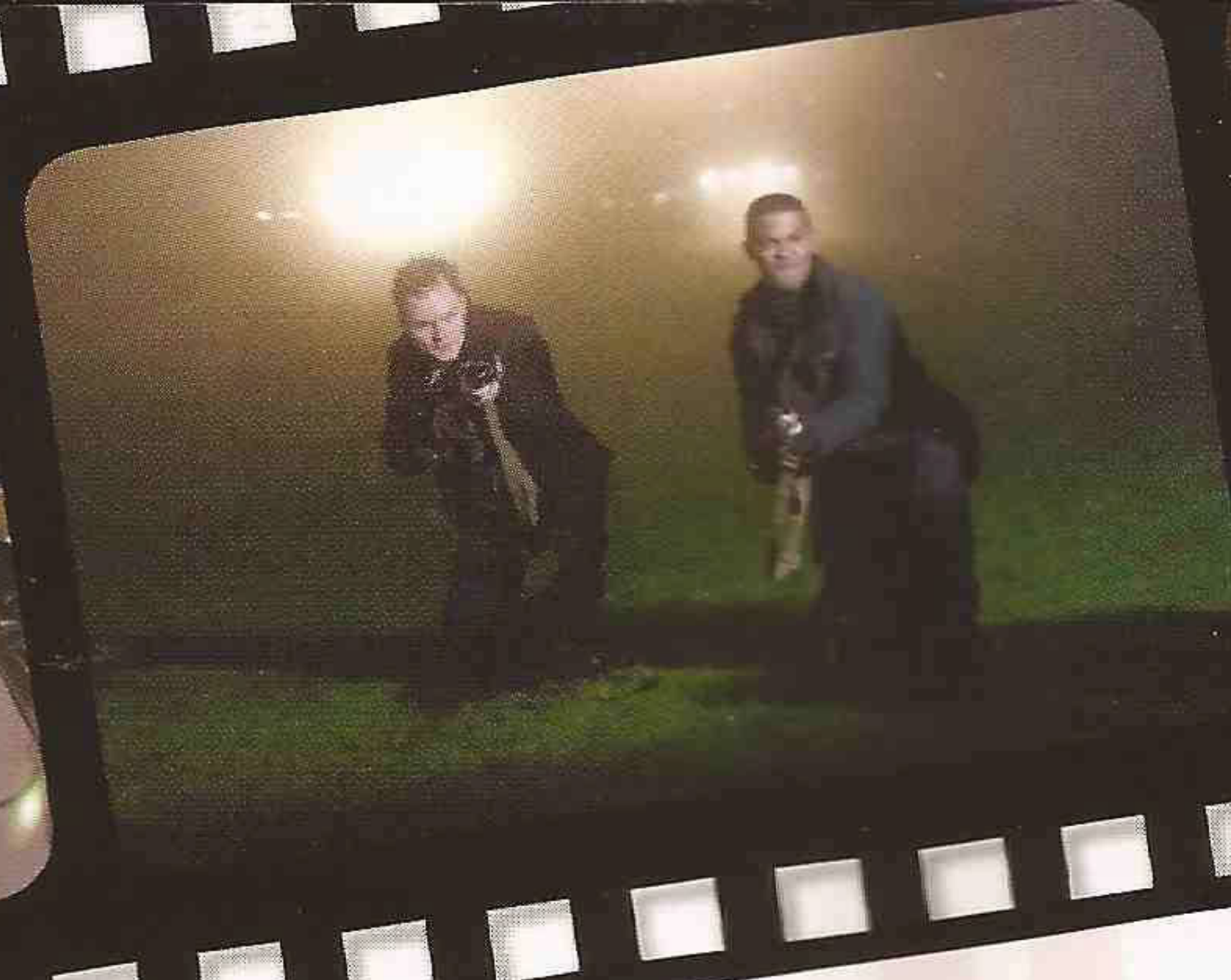
S: Don't you dare.

C: You're not laughing now, Shaun. [Cracks up].

Tracksuits, fake tans… the Tylers are so chav! Discuss.

▼ *Below centre: Noel Clarke as Ricky, pictured between a Cyberman and "a baked bean" played by Shaun Dingwall!*





C: I think you have to respect the word 'chav'. Doesn't it come from the Romani word 'chavi' or something? I think it does.

N: Hold on a second. Firstly, I've never heard that before…

C: I really respect travellers, and the Romani tradition. It does mean that.

N: Yeah, back in 1864!

C: I look at chav in a very, very positive way, cos we share this world with everybody.

N: You're getting the definition of the word wrong, definitely. Basically, there are kids that wear posh gear – like Burberry, that kind of stuff – and they're called 'chavs', cos they're being something that they're not. Rose, Mickey, and Jackie – they're not chavs. They live on an estate, but that doesn't make you a chav. Rose and Mickey never try to wear cool clothes that rich, posh people are wearing, or big, heavy bling, cos they can't afford it.

S: It's that need for people to pigeonhole. That riles me slightly. If you want to sum up the Tylers in one word… hmm, but ultimately what's the point of doing that? It serves no purpose. So what if they are chavs?

N: Yeah, so what, man? If kids can look up to those characters, it doesn't matter where they're from. It doesn't matter if they're millionaires, or if they're paying for stuff with stamps. As long as they're good, upstanding people, I don't think they should be defined by a word, especially a negative word like 'chav'.

Does Doctor Who have a responsibility to provide positive role models?

C: One of the reasons that *Doctor Who* has proved so successful is that it never, ever insults viewers. It doesn't dumb down. Never.

N: As far as I'm concerned, *Doctor Who* has been the most responsible show in terms of ethnic representations. They're in every single episode, and the best thing is that it's never addressed. It's never, like, 'Ooh, there's that black one!' [Laughs] The characters are just there, and they are who they are. It's never an issue. The little girl in *Fear Her* could have so easily been white, and no one would have batted an eyelid. But she was a little black girl, and she was so cute. And I love it for that. All colours are represented.

▲ Larking around with the "rubbish" world hoppers in Doomsday.

▼ Camille and Shaun getting married. Fictionally, we mean!

Yeah. Black, and white, and orange…

S: Yeah, orange people should be represented too!

As if on cue, the waitress taps Shaun on the shoulder, and asks him whether he'd like the orange pancakes for dessert. Obviously, he would…

S: [Roars with laughter] Definitely! It's got to be.

C: Yes, me too, please. How perfect. An ode to Shaun!

N: And I'll have the apricot tart. I love a good tart, man.

Next question: what do you think of Russell T Davies?

S: Russell who? [Grins]

C: I love that man with my whole heart.

N: Your whole heart? Yeah, he's wicked, man. 'Hooray! Marvellous!' I would love to sit down and chat to him, cos even though I've worked on the show for two years, and I've spoken to him many times, I don't think I've ever properly chatted to him. Obviously, that's cos he's so busy. He works so hard. They all do – Russell, Julie [Gardner, executive producer], Phil [Collinson, producer]… If ever I hear a word against them, I'll kick off, man. If you badmouth Russell, you see if I don't turn up at your door with a baseball bat – and not in a friendly way!

C: It's all right, I've got an Uzi nine millimetre in my handbag here.

Are you threatening our readers?

N: Too right. I'll be in Ricky mode, not in Mickey mode, so don't be smiling when I ring the doorbell.

S: There aren't many people like Russell working in British television. He's a force of nature. He's a great writer, and a great producer, and that's hard to come by. He has creative intelligence, but also a lot of business acumen.

C: His scripts move you. He takes risks. He's brave. He pushes people to the edge.

> "I've made friends for life on Doctor Who. In us, you've got three people who genuinely love the show and each other." NOEL CLARKE

Over the last year, you've all attended conventions…

C: Have you done one now, Shauny? Where? Which one?

S: I did one in Stoke-on-Trent.

N: Did you get paid cash in hand?

S: Um, no.

N: I did. Ha-hah! They had you.

S: Yeah, on record, Noel. Clever! Customs and Excise might want a little chat.

C: I've only done one convention. I think that'll be it for me, actually. I did one in Barking.

N: Sounds about right.

C: I've been invited to one in Boston, one in Chicago, one in Australia… The thing is, when your fans can meet you, their partners will come in…

N: Their partners? Come in what? Is this some kind of live sex show?

C: No, no, no, their partners come in and go, 'He can't come in himself. He's too nervous.'

S: You have that effect on *me*, though, Camille!

C: 'Don't be daft,' I say, 'bring him in!' They say, 'Ooh, no, he won't.' And then I go, 'GET HIM IN HERE! NOWWW!'

N: 'I'm not bloody going out there!'

C: Exactly. And then they come back and say, 'No, he won't come in. He's overwhelmed.' You think, 'Oh dear, you've come all this way, and you're shivering outside. I'm standing here ready to give you big love!'

Do you have a favourite item of Doctor Who merchandise?

C: It really annoys my husband, but on my bedside table, which is all mirrored, I keep the sonic screwdriver! I love it so much. He says to me, 'What do you want that there for?'

S: I bet he does!

C: He says, 'When are you ever going to play with it?'

N: [Guffaws] Well, when he's not in!

C: I'm serious, though. Every now and then, I have a little moment to myself –

Camille, I think we should leave it there! Next you'll be telling us that it has three different settings…

C: No, no, I push the buttons, and I have a right laugh.

N: How many different settings *does* it have, Camille?

S: Is it rechargeable?

C: Yeah. I love toys – they're really important.

N: [In hysterics] Oh, this is getting better, man!

S: I can just see this on the page.

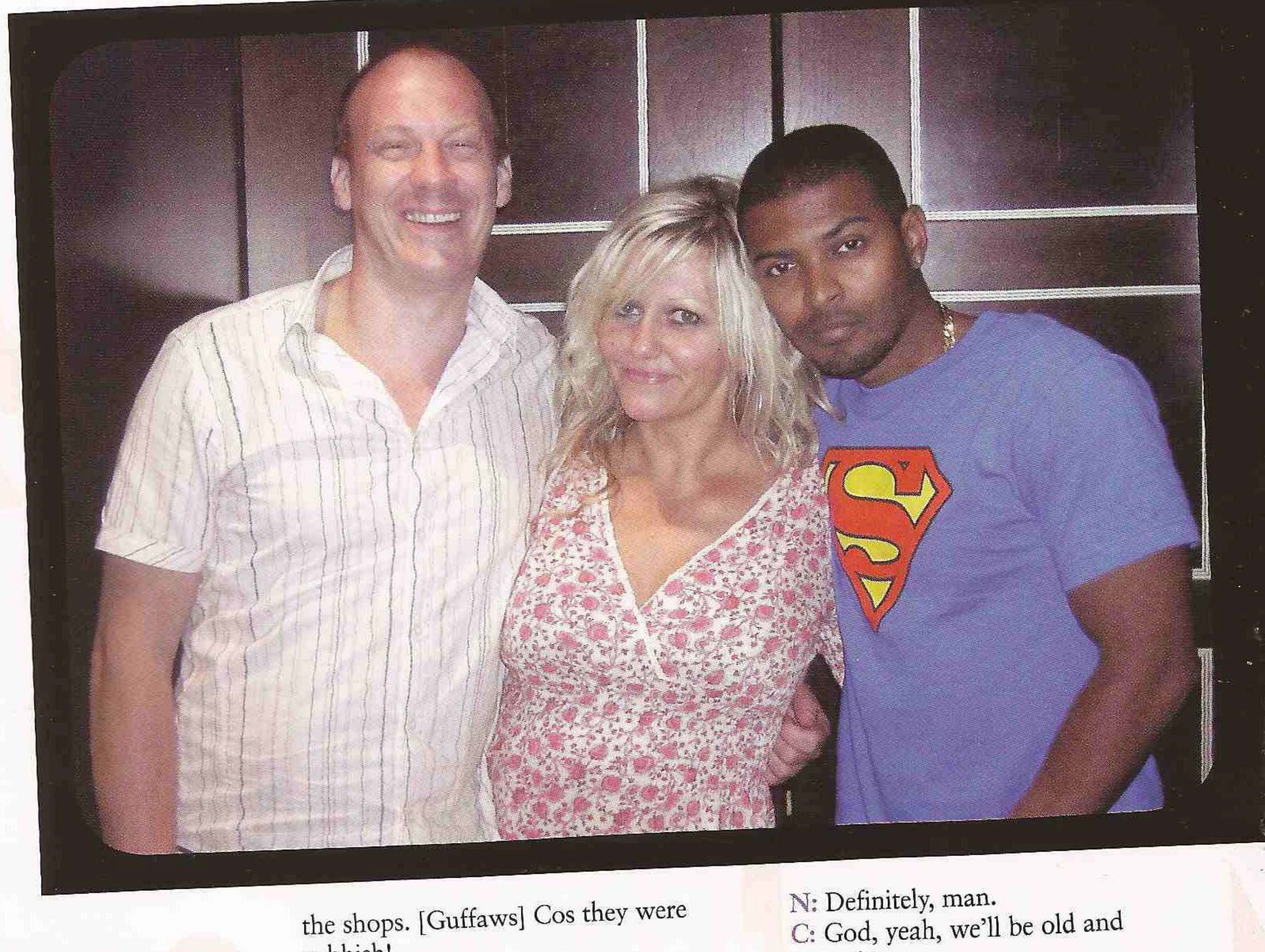
Frankly, we're spoilt for pull-out quotes now.

N: Where are our action figures, man? There's no Pete Tyler, there's no Jackie, and there's no Mickey.

C: It's cos we're legends. We're too big! Full-sized blow-ups, that's what we'd need. Can you imagine? Inflatable Tylers! And an inflatable Mickey!

S: You know the things you bang on your chest to flit between parallel worlds? I'd quite like to see those in the shops. [Guffaws] Cos they were rubbish!

C: They were cheap, weren't they? Do you remember when we got them? 'What the hell are these?!' We hoped they might look classy on the telly…



▲ Top: Rich-bitch Jackie prepares for Cyber-conversion…

▲ Shaun, Camille and Noel – friends for life. Awww!

So would any of you ever consider returning to Doctor Who?

C: That'd be weird. It's good to move on. Yeah, let it go.

S: I have to say now that I wouldn't really be that interested. I can say that, honestly.

C: There's a time for everything, and there's a time to call it a day. Don't drag it out.

N: If Russell wants to write me my own series…? What about a Preachers spin-off? *Gemini and the Preachers!* What if they did that?

S: Not really, no.

N: It could be like *The Professionals*, with me and Andrew [Hayden-Smith, who played Jake] as Bodie and Doyle.

C: Now, that'd be great. [Suddenly realises] Oh, I wasn't in the Preachers, was I?! I'd have to get Cybered – yes, with Rose the dog! Oh dear God…

S: Maybe in 20 years' time, if I'm at the back of the dole queue, career going nowhere, then of course I'll come back. But at the moment? No, there's lots of stuff around for me. I'd love to do something else by Russell, though.

Dodgy Gemini spin-offs not withstanding, do you reckon you'll remain friends? Will you still be in touch in five, or 10, or 20 years' time?

C: Definitely. I love these men.

S: Absolutely. I hope so.

N: Definitely, man.

C: God, yeah, we'll be old and everything.

N: Well, *they* will be! I'll be pushing them two about in their chairs! Seriously, man, we know what it's like: you do jobs, and you can be close to people for six, seven months, and then you come off the job, and never see them again. That's the nature of the business. But sometimes – *sometimes* – you do a job, and you make friends for life. These are my mates, man. In us, you've got three people who genuinely – *genuinely* – love the show, and each other. Seriously, man. I love them.

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICER & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

Main image: Dan Goldsmith/*Radio Times*

BRAVE NEW WORLDS

In the first instalment of a revealing two-part interview with Benjamin Cook, *Doctor Who*'s head writer and Executive Producer **Russell T Davies** takes a look back over 2006 and ahead to Series Three...

SC. 1. EXT. FX SHOT - THE EARTH

The planet Earth drifting in space, silent, serene.

And then - CAMERA races towards the Earth, plunging down, down through clouds, revealing the UK, down towards South Wales, and fields, lots of fields, and buildings, zooming down to a large waterfront development -

CUT TO:

SC. 2. EXT. CARDIFF BAY - NIGHT

Fast, handheld, urgent - TWO MEN, running, running, running - grabbed shots of feet, legs, flailing arms - zigzagging through the throng of TOURISTS, STUDENTS, KIDS, PEOPLE on a night out. It's summer in the city of Cardiff.

The men reach a clearing, and slow to a halt. They glance back. Their POV: through the crowds, a MAN in a greatcoat, good-looking, dashing, sweating profusely, shouting into the night:

CAPTAIN JACK
When I want you to think for yourself, I'll tell you!!

And that scares them. The two men turn and run, off down a passageway. In the distance, a faint cry:

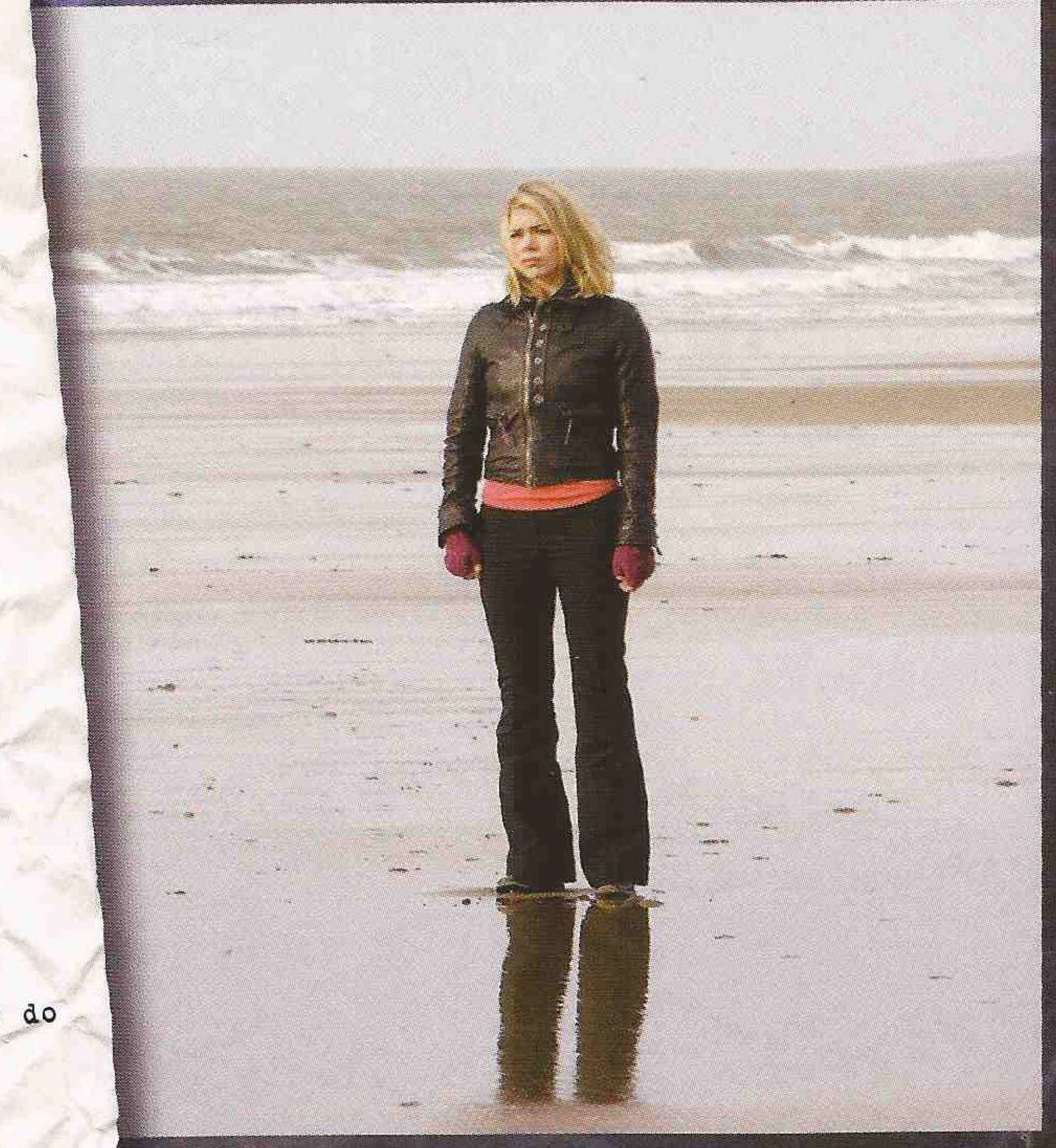
THE DIRECTOR (OOV)
And cut! Thank you, everyone. John, that was perfect. Let's do one more, please.

CUT TO:

SC. 3. INT. RUSSELL'S FLAT - NIGHT

A good few minutes later. The TWO MEN one is from DWM (young, impossibly handsome), the other is BAFTA-award-winning TV writer RUSSELL T DAVIES (tall, Welsh) are still catching their breath. Exhausted.

DWM
Russell, why did we just do that?



DWM (CONT'D)
Russell?

RUSSELL
(crazed, as though possessed)
Torchwood... is... COMINGGGGG!!

DWM
Sorry?

RUSSELL
What?

DWM
Eh? Why didn't we stay for a while and watch them film Torchwood? Or head over and say hi to the crew? I bet there's a special chair on set with your name on it...?

RUSSELL
(regaining his composure)
Oh lordy, no, best leave them to it. I'm rarely on set, to be honest, and then it's just a flying visit. I wave a tentacle and bugger off, cos I'm not needed. I can do my work better elsewhere. How funny, coming across them like that! I had no idea that they'd be filming on the Bay tonight. Not a clue.

DWM
You're the executive producer!

RUSSELL
I know. What larks.

DWM
So remind me, Russell, why did we run away?

RUSSELL
Hush, Benjamino. You can write about it in the magazine. It'll make a marvellous prologue to our interview, don't you think?

DWM
I s'pose...

▲ *Rose Tyler in the Torchwood tower? File it under 'Spin-Offs That Never Were...'*

► *Facing page far right: Making Series Two's explosive finalé,* ***Doomsday****.*

► *Facing page right and above: Captain Jack returns in* Torchwood*... and he's back in Series Three too. Hooray!*

After a slap-up supper at a Thai restaurant, and a frantic jog across Cardiff Bay ("I checked those rushes," Russell tells me, two days later, "but there's no sign of us running away! And miraculously no sign of the 500 people watching! Oh, the magic of TV..."), **DWM** is safely back at Russell's waterside flat, watching almost-finished edits of the first two episodes of *Torchwood*. They're awesome. From the unsettling opening scene, and the first-rate ensemble cast (led by Barrowman as time-travelling Captain Jack), and the stunning aerial shots of Cardiff that make it look like LA, to the beautiful 'Hub' set, and the scene in the nightclub toilets that they could never get away with on *Doctor Who*!

"The greatest struggle," explains Russell, settling down in his armchair, gin and tonic in one hand, cigarette in the other, "for any new show is to establish itself. A new title does not get recognised. If no one had ever heard of *Doctor Who*, and we were launching later this year, a lot of people would say, 'What an odd show!' But the marvellous thing about its history – its legacy – is that no one questions it. A police box? Travelling through time and space? It's just barmy! But it's completely accepted by everyone. So where does that leave *Torchwood*? Who knows? It has a slight problem in that it's an adult show, and we don't want kids to feel that they have to watch it. Nonetheless, it is going to have that *Doctor Who* inheritance. The Torchwood Institute was written all through Series Two, so it isn't coming out of the blue. That's branding, basically. I cannot emphasise enough the importance of branding. I'm saying that quite proudly. I'd be very cynical about a programme that's just branding, all commerce, saleability, demographics... but I'm saying that knowing that also we produce the best drama in the world. If we had an 'empty' programme, like *Andromeda*, or *Charmed*, just a pale shadow of a programme, and I was trying to do all this hype, I'd be a callous businessman. But I'm not."

Even so, could there ever be too much *Doctor Who*? Isn't there a risk of – whisper the word – overkill?

"We're very wary of that," concurs Russell. "If we were sitting here in Hollywood, no one would say, 'Oh, you're doing to much.' It's a very British attitude to success. Mind you, even Hollywood can mess up: look at things like [*Star Wars* spin-off] *Clone Wars*! Did you watch that? It got hyped as like a great cartoon. I watched it; I thought it was rubbish. But we're careful. We were very wary of *Totally Doctor Who*, to be honest, but Children's BBC was convinced that it could work. And it did. The viewing figures for under-16s were higher than *Blue Peter*! It wasn't right at the beginning: I had some severe notes on the first couple of episodes of *Totally*, cos I thought it was in danger of damaging the brand slightly. But they worked very hard at turning that around, and I thought by the end it was lovely.

◄ *Billie Piper, David Tennant and Russell T Davies at 2006's* Radio Times *covers party.*

"I'm not saying this to you just because it's **Doctor Who Magazine**, but the moment that *Doctor Who* suffered, we would ditch anything else – any spin-off, or extra – that we needed to ditch, and just get on with repairing *Doctor Who*, cos it drives everything. It is the engine. *Doctor Who* is the heart of it all. I keep on calling it 'the mother ship'. Not just in a business sense is it the hub of the whole thing, but also artistically. It's the most creative show. It's the most loved show. *Torchwood*, bless it, will never reach those figures. It isn't aiming for those figures. It's a very different sort of audience.

"Ooh, I can give you an exclusive," he exclaims suddenly, flicking cigarette ash onto his Dalek coaster. "Here's proof that we're careful: we actually had another spin-off commissioned! Really! I wrote *Doomsday*, and literally walked into the office the next day, and said to Julie [Gardner, executive producer], 'May Bank Holiday, 90-minute special, *Rose Tyler: Earth Defence*!' And it was commissioned! It was actually commissioned by the Controller of BBC One, and budgeted. We hadn't formally approached Billie [Piper], although we'd mentioned it to her. It was going to be fantastic. We'd have had a lovely budget, and done some brilliant things with it, maybe one Bank Holiday special a year, and I know the scripts would have been good…

"But then, about four weeks later, we started filming *Doomsday*, and I looked at the spin-off idea, and just thought, 'No, that's a spin-off too far. It spoils *Doctor Who*. It spoils *Doctor Who* if we can see Rose, and the Doctor can't – after they separate on that beach, if we see as a concrete fact that her life continues to be as exciting without the Doctor, as a female agent of Torchwood, fighting evil, and writing wrongs…' You have to protect *Doctor Who*. We keep a very careful eye on it, even if it costs me a fortune! I shot myself in the foot financially by abandoning *Rose Tyler: Earth Defence*.

"Besides," he adds, guiltily, "the initials spelt out R-T-E-D, which I thought was a little too close to my name! It was only afterwards that I realised. I'd have practically been naming the show after myself!"

How has life changed for Russell since this time last year? For one thing, he must be a lot busier now…?

"It's like giving an alcoholic a free bar," he acknowledges. "I love working all day, every day, and I've got the most patient friends, and family, who'll put up with it, and never complain. But even if they did complain – tough! You just try to be very, very disciplined about it. Yes, it's tight, but it's a fine-tuned machine. A couple of months ago, we realised that we were four weeks out on a script deadline – we miscalculated, got a date wrong, just one script in amongst 14 *Doctor Whos* and 13 *Torchwoods* – and I can't begin to tell you… this fine-tuned machine collapsed around our ears! We spent the weekend in panic! Julie sorted it in the end – a little money, and swapping the schedules around – but it was a weekend of terror.

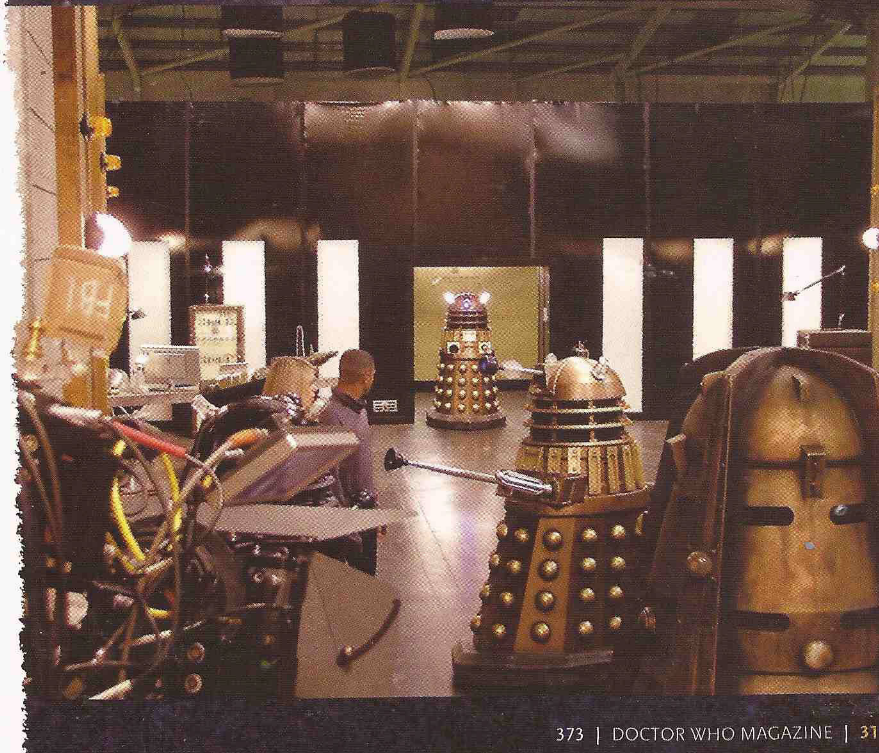
"The hard thing is that it's a fine-tuned machine built around scripts that are always late. I'm not telling anyone off for that, cos mine are delivered late. Mine are later than anyone's. But everyone's are late. That's what writing is about. I've got [fellow head writer] Chris Chibnall on *Torchwood*, who looks after stuff much more closely than I do, and there are script editors all over it, and I keep an eye on it – I read every draft, I watch the rushes – but I don't rewrite any *Torchwood* scripts… well, I've rewritten one, which was an emergency, whereas I'll do that much more constantly on *Doctor Who*…"

To what extent?

"People with huge drama reputations," considers Russell, "such as Steven Moffat and Matthew Graham, you wouldn't dream of rewriting, and they would come on board with that proviso. The other writers have significantly less experience of

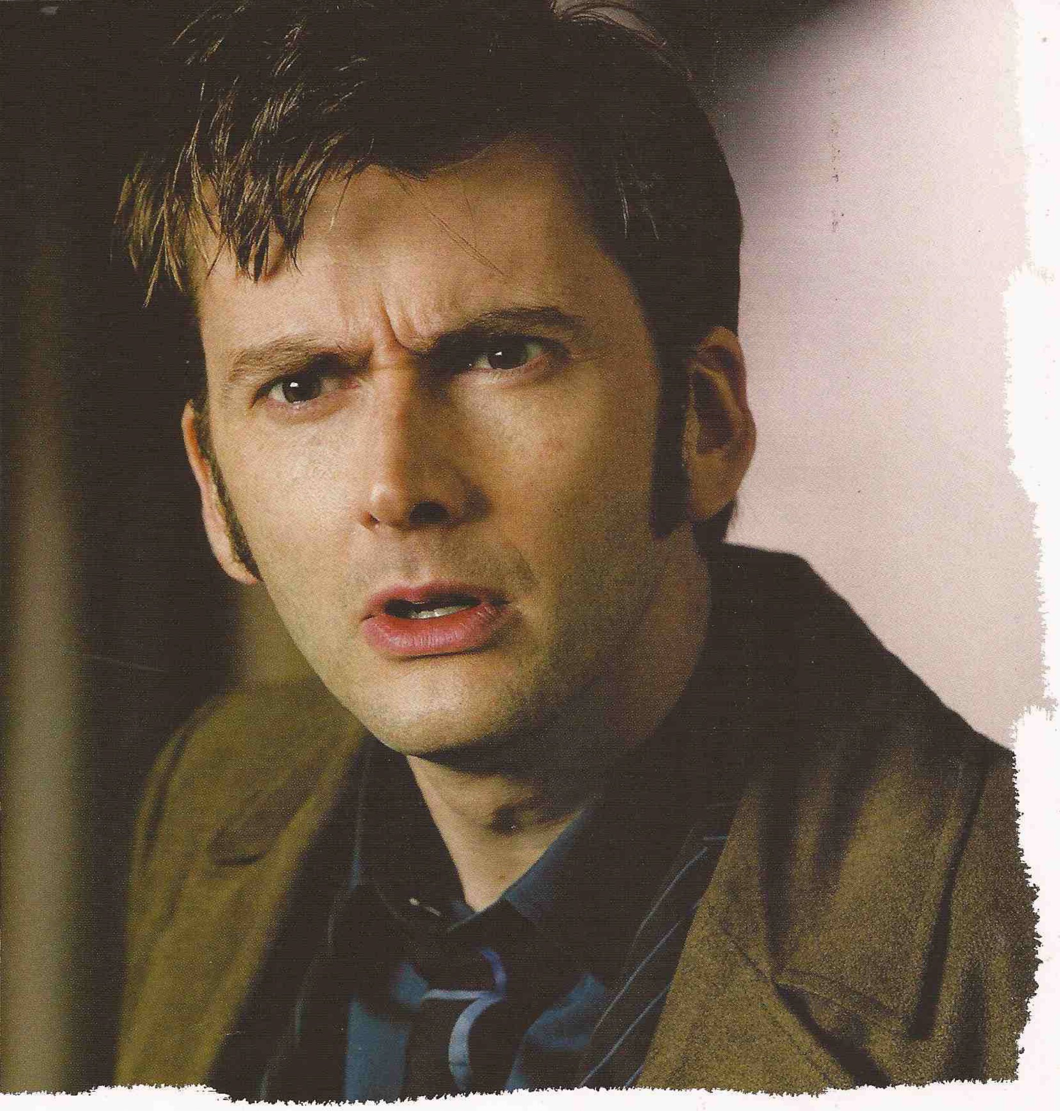
▶

"Torchwood is an adult show, and we don't want kids to feel that they have to watch it. Nonetheless it does have an inheritance…"



writing drama than me, and I am a full showrunner in the true American sense of rewriting the scripts – sometimes to a lesser extent, sometimes to a huge extent, whatever I think is necessary to get the programme up to scratch. I do that, and I'll always do it. You can't be too precious about it, frankly.

"All the writers keep their names on it, and they make massive contributions – you know, *huge* contributions. The writers work very long and hard, and I think every rewrite honours the original writer, I really do. Their voice always sings through. I preserve an awful lot. I even go back to earlier drafts of theirs, and include stuff that hadn't been in later drafts. I've never really had to change plots, or introduce new characters… you know, rewriting can be a massive thing – characters axed, characters added, a completely new setting – but I've never had to do that. I genuinely think it's a very respectful process, and I wouldn't be part of it if it wasn't. So there!"



"Series Two has had its ups and downs in the ratings, but to see the climax get one-and-a-half million more viewers than last year makes you think 'yeah, we've done it'!"

Russell continues: "*Doctor Who* is still the hardest thing to write. *Torchwood* is so much easier – it's all set in the real world, and it's about a bunch of people who investigate crime, albeit alien crime. It's interesting talking to Helen Raynor [*Doctor Who* script editor, who's written one of next year's two-parters] about this, cos she's written the most brilliant *Torchwood*, but she says herself that it took nothing compared to her *Doctor Who* scripts. She bled from the eyes on *Doctor Who*! And she's much more versed in that show – she's worked across Series One and Two – but it's just harder to write. Every week, the TARDIS lands… but for no good reason! That's one of the fundamental problems. As soon as you give it too much of a reason, it stops being *Doctor Who*. He has to wander out of that TARDIS, walk into trouble straight away, and instantly make himself fit that particular situation."

How, though, has *Doctor Who* changed since last year's relaunch?

"The greatest thing for me," he stresses, "is that *Doctor Who* is no longer a phenomenon. The first year was brilliant, and exhilarating, but terrifying, because it felt so mad to have *Doctor Who* back, being the BBC's flagship drama. Everyone was talking about it. And it was awful to think that it might be a flash in the pan. We were all determined for the second year – especially with David on board, cos Chris Eccleston had been so brilliant – that we couldn't let it expire. Not that it would have been David's fault, but what if the show had dwindled naturally, with his face on it? The on-screen talent is the most important thing to look after. I know this second series has had its ups and downs in the ratings, but to see the climax get one-and-a-half-million more viewers than last year makes you think, yeah, we've done it."

Doomsday notched up 8.2 million viewers, compared with 6.9 million who watched the departure of the Ninth Doctor in June 2005. "The fear and the wonder of it being a one-off hit has gone now," says Russell. "In a business sense – and we don't often get a chance to talk about it as a business – it's achieved the most important thing for its longevity: it's re-established itself as a brand, just as everything tilts towards a new media world. That's the primary reason we do the podcasts, and the Tardisodes, and stuff like that: so that *Doctor Who* is top of everyone's list within the BBC when they're discussing new media, new formats, whole new shapes of television. The changes that are happening now are massive. One day soon, these terrestrial channels are going to disappear. I'm sorry to get all technical, and businesslike, but this is important: our audience share [proportion of all the viewers watching television] is higher in multi-channel homes than in homes with a standard terrestrial set, and it's the only drama of which that's true. That's a phenomenal achievement. I think we're guaranteed that *Doctor Who* will last, and last as a brand."

Does Russell think Series Two was better than Series One?

"That's a hard one," he says, shaking his head. "It's very, very hard for me to compare both years, partly because I never want to be in a position of

Above left: ***Totally Doctor Who:*** *lovely by the end!*

Facing page top: ***Fear Her*** *was one of Series Two's more experimental offerings.*

How and why Jackie Tyler should leave the show was up for discussion throughout the planning of Series Two.

comparing both Doctors. That's what it'd look like. I think both men are equally brilliant. I honestly think that. I'm pleased that we didn't relax on Series Two. Episodes like *Love & Monsters*, and even *Fear Her* in its own little way, were more experimental than anything we did in Series One. It got braver, and cheekier in that sense – exactly around about the time that the ratings started recovering, actually. You think, 'My God, just when theoretically we should have been at our weakest, we turned out to be at our strongest.' Everyone was saying, 'Ooh, the World Cup will destroy you,' when it fact it boosted our ratings. But I mean it when I say that I don't think we made a duff episode. I'm so proud of that. To be blunt – you'll see a dull episode of *Smallville*, you'll see a terrible episode of *Charmed*, but we've come nowhere near the standards of those programmes when they're having a bad day."

Inevitably, though, there was the odd negative review this year.

"There were some last year, you know," points out Russell. "Ian Hyland was always having a go, Garry Bushell, people like that..."

As early as February last year, Russell's plans for the Series Two story arc were finalised. "I remember we were shooting *Boom Town* around the corner," he smiles. "I'd been to London with Julie, and I returned to Cardiff, and told Phil [Collinson, producer] all about my plans for Series Two. That was when everything clicked into place, and then all that was required was fine-tuning. But we had to start booking people – Camille Coduri [Jackie], Noel Clarke [Mickey] and Shaun Dingwall [Pete]. It was so well planned. But the one bit of fine-tuning that bugged us all was where and when to deal with Jackie. The original *The Age of Steel* had a magnificent ending. As transmitted, maybe the last five minutes are a little bit talky now. In [writer] Tom MacRae's very first draft, and this is what I told him to do, the Doctor had powered up the TARDIS, and had five minutes of that energy working, during which he could go from one parallel world to another, so we had like five minutes for Rose to get home, get Jackie, pull her into the TARDIS, take her to the parallel universe, and throw her out the TARDIS doors – and there's Pete! And then Rose has the choice of, like, there's your family reunited, and there's the TARDIS, and which one are you going to choose? Of course, she chooses the TARDIS.

"That was the plan up until very late in the day. It was so exciting on the page – just five minutes to reunite your family! It was brilliant. And we were seduced by that ending to *The Age of Steel*. But then I remember thinking, 'Now I've got to have a meeting with Mark Gatiss in which I say to him, 'Could you make Rose a little bit sad at the start of *The Idiot's Lantern*, cos her mother's been trapped in a parallel universe, and Rose will never see her again?' And that's wrong, cos she loves her mum. Knowing that eventually Rose will end up in the parallel universe too, it suddenly occurred to me that you don't do that ending to *The Age of Steel*, and you keep hold of Jackie... and so I can put her into *Love & Monsters*, which brings her to life like no other episode, and the greatest benefit is to *Doomsday*, which becomes thrilling. I think the viewer spends a fair bit of that thinking Jackie might die."

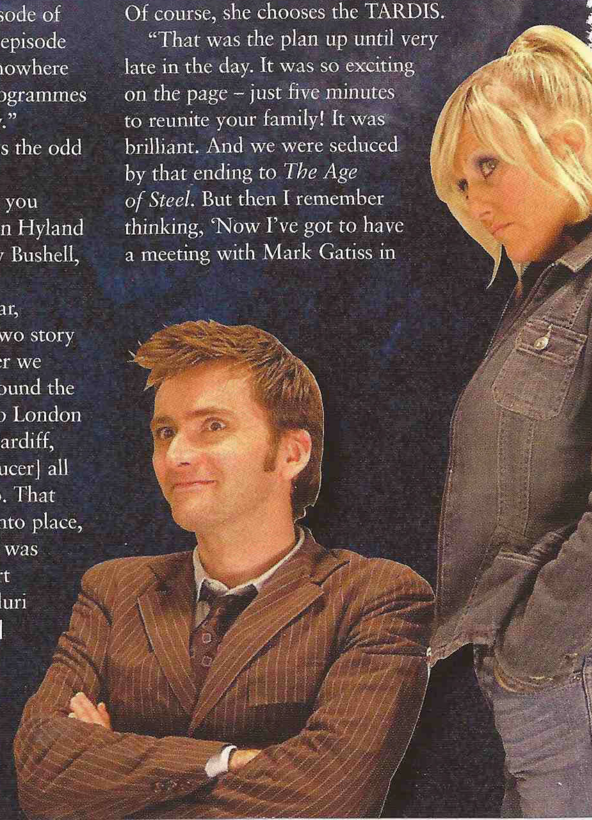
Jackie and Pete's 'reunion' in the Torchwood Tower is a gorgeous, poignant moment.

"Ha, *yes*! And how many people are dying while they're having that reunion?! In any other situation, that reunion would have driven you mad. You would be going, 'But people are dying outside! You bastards!!' But you've waited so long for them to be together, even if you don't realise it, that it really pays off. I've no doubt at all that we got it right in the end."

It's Mickey, rather than Jackie, who's left behind on parallel Earth. But Rose didn't seem all that bothered...

"You're living your life with a man who takes you to a new time and place every day," says Russell, "and it knackers the whole concept of the series if you step out into 1953 in the next episode, worrying about Mickey. I'm sure Rose and the Doctor have sat down in that TARDIS and talked... you know, people think that the conversations that happen on screen are the only conversations that ever happen, which is a fundamental mistake. How long must the Doctor and Rose stand in that TARDIS talking about life, and time, and the universe, and themselves, and everything that goes on? But we're not interested until the adventure starts, frankly.

"The best Doctor is the ▶



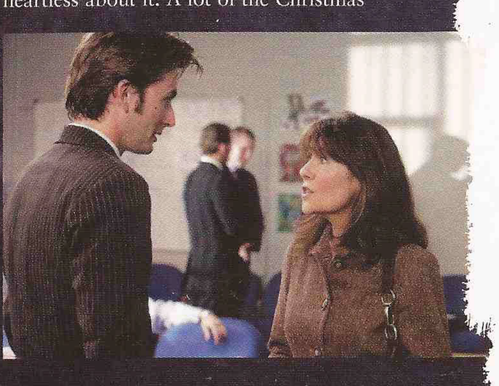
> "At Christmas I'm not going to weigh people down with mourning for Rose. The Doctor doesn't need long soliloquies about how much he misses her."

Doctor under pressure; once that starts, once he steps out into a new adventure, that's when he becomes the Doctor, and is interesting, not when he's reflecting on what happened last week! One of my favourite things that I ever wrote was the end of *Queer as Folk* Episode 4, where Vince runs off from Stuart – they have a huge row and Vince runs away into the distance... but... by the next episode... they're friends again! And that's what life's like. You just move on. I've always written like that. And *Doctor Who* demands it.

"I've always got a much more complicated, science-fictiony version of each episode in mind," he persists, "and I always filter that out, and go for the more straightforward version – the more emotional, honest version. For example, there was a great, complicated version of *Tooth and Claw* in my mind, where, at the end of the episode, Queen Victoria is killed, and that creates the parallel universe, which becomes the world of *Rise of the Cybermen* and *The Age of Steel*. It would have been the most brilliant ending, because the Doctor and Rose would have stood there and gone, 'That's not meant to happen!' But it's very subscription channel, cult audience, male sci-fi. And I loved that version. In any historical adventure with Queen Victoria, you know that she's not going to die, so it would have been the most exciting thrill in the world. But the price we'd have paid for that would have echoed on. Three episodes later, they'd still be saying, 'Ah, yes, when Queen Victoria was killed by a werewolf...' That's when you'd start to lose viewers. It's a brilliant moment, but its legacy is too complicated, and too dark, in a boring way."

Russell confesses that "it's still scary approaching Series Three," especially without Billie on board (this year's Christmas special, *The Runaway Bride*, with guest star Catherine Tate as Donna, will be the first episode since the 2005 relaunch to feature none of the original regular cast – Chris, Billie, Noel, and Camille), but it sounds as though there are exciting plans afoot...

"Catherine Tate is a huge piece of casting," says Russell, "to fill what is undoubtedly a huge space. When you see her in action with David, you've barely time to think, 'Where's Billie?' Who knows, it might be odd at Christmas? It was hard writing *The Runaway Bride*, cos I missed Billie, just as it was odd writing David's first episode. In two years, the cast has changed completely. But Rose's departure is dealt with; we're not heartless about it. A lot of the Christmas special is about that loss, and what the Doctor is feeling now... well, I say a lot of it, but not huge chunks. It'll probably be broadcast on Christmas Day, so I'm not going to weigh people down with mourning for Rose. The Doctor doesn't need long soliloquies about how much he misses her."



Is no one person, then, bigger than the show itself?

"Absolutely not," he says, instantly. "No way. We'll see what happens with Billie gone, but the nice thing is that we don't stop talking about Rose; already, in Episodes 1 and 2, there's a mention of Rose every episode – well-placed, resonant mentions – which keeps it emotionally true. I think you need that. The Doctor, I think, has learnt from *School Reunion*, and has absolutely learnt from *Doomsday*, and he's not the man that he was at the beginning of Series One. You can't do an episode like *School Reunion*, and say goodbye to Sarah Jane, and not carry some of that with you. In the Christmas special, the Doctor is in situations that – literally – we've never seen him in before. That's hard to do after a while – the pattern repeats itself, the format repeats itself – and he's still saving the world, and there's still an alien threat, but in new circumstances. The more you keep renewing the programme, the more life you give it, the more longevity – all those images and memories accumulate, and the show just gets bigger, and richer, and better. Just as it was terrifying going from Chris to David, now it's terrifying going from Billie, to Catherine, to Freema..."

Freema Agyeman makes her début as new companion Martha Jones in the opening episode of Series Three, which will be broadcast next spring. "Adventure-wise, it's absolutely more of the same," reports Russell, "cos it's working. There's no point in reinventing the wheel. The Doctor isn't suddenly going to become Earth-bound; equally we're not discovering 27 more alien planets. It's about making space for Freema, really. Different character, different background, different energy. There are a certain amount of details about Martha on the page, but there's a certain amount not on the page, as any good actor will come along and fill all that in."

▲ *Above: We almost got a clone of Victoria, but ended up with the lovely Freema Agyeman. Thank heavens!*

Will Martha's family feature, as the Tylers did?

Russell nods. "Yes, there's a family. Absolutely. But a very different sort of family. There's a different feel to it. I mean, Martha is a little bit older than Rose – she's 23. The whole point about Rose is that she was in a dead-end job; the whole point about Martha is that she's going somewhere. There's less connection to the family than there was with the Tylers, although we will keep returning to them. There's no ex-boyfriend, which is a godsend. That doesn't make her a lesbian, though! Mind you, I was dying to do that, just for the trouble it would have caused!

"It's my job to consider every option. There was a period of time when she was a 16-year-old schoolgirl – literally, in school. And there was a longer period of time when she was a Victorian maid, like Victoria in the Patrick Troughton era. And we all seemed to like that. It was very sort of inspired by *The Girl in the Fireplace*. I loved the way that Madame de Pompadour understood the spaceship situation – you know, like the chapters of a book all pressed together. I thought that was beautiful. I thought, 'Ooh, imagine having a companion who thinks like that.' And I talked about it to Julie, and to Phil – and me and Phil, as old *Doctor Who* fans, took to it immediately. But I just went off it. As with killing Queen Victoria, as with leaving Jackie in *The Age of Steel*, if you start to go off an idea, rather than be inspired by it...

"For a start, I was losing dialogue. I love it when a character says, 'Ooh, that's like *The Muppet Show*,' or 'That's like *Buffy*,' or someone will talk about Tony Blair. The format of the show that we've created is a time-travelling Time Lord, with a twenty-first-century woman. That's it. Then there came this dinner in Cardiff where we sat down with [Head of Drama] Jane Tranter – just a little update – and it was like, oh my God, David Schwimmer was in the restaurant! I had to physically stop Julie going over to his table and saying, 'Will you be in *Doctor Who*?!' She was putting down her napkin, standing up to go over to his table, and I was going, 'Will you please not embarrass me!' He was there on his own, and he was sitting in the window, not wanting to be disturbed by anyone.

"Anyway, during the course of this meal, I had to describe the Victorian version of Martha to Jane, and I could hear my voice failing as I was doing it. I could hear myself making apologies, and excuses. In the end, I just sort of stopped, and said, 'Do you know what? I've just realised, if I'd come to you 18 months ago with that idea, you'd have kicked it out the door! So what the hell is a Victorian maid doing in there when you could have a twenty-first-century woman?' She's lovely, Jane, and I think she would have gone with us on the Victorian maid, but I didn't have the conviction or the belief to go through with it. Yes, we'd have made it work, but it wouldn't have worked as well."

◀ *The episode* **Love & Monsters** *gave Jackie a bigger slice of the action.*

◀ *Losing Sarah for a second time, and now Rose will deeply affect the Doctor, says Russell.*

Furthermore, Captain Jack is back! In *Doctor Who*! Series Three! "I won't say exactly when in the series," teases Russell, "although you can probably work it out from the *Torchwood* filming dates! But his return is planned. Yes, it will be for multiple episodes. That's definite. But I don't want anyone distracting from Martha for at least the first half of the series."

And what about monsters, Russell? Rumours of the Ice Warriors abound...

"Not the Ice Warriors," he beams. "That's not true. And I'm not double bluffing. What paper was that in? *The Sun*? We're yet to get a secret monster on screen. I love the Ice Warriors, but they're not coming back."

Are any other monsters from the *Doctor Who*'s past returning, then?

"Yes," he replies, with a glint in his eye, "but I'm not going to tell you what! A couple of returning monsters."

A couple?

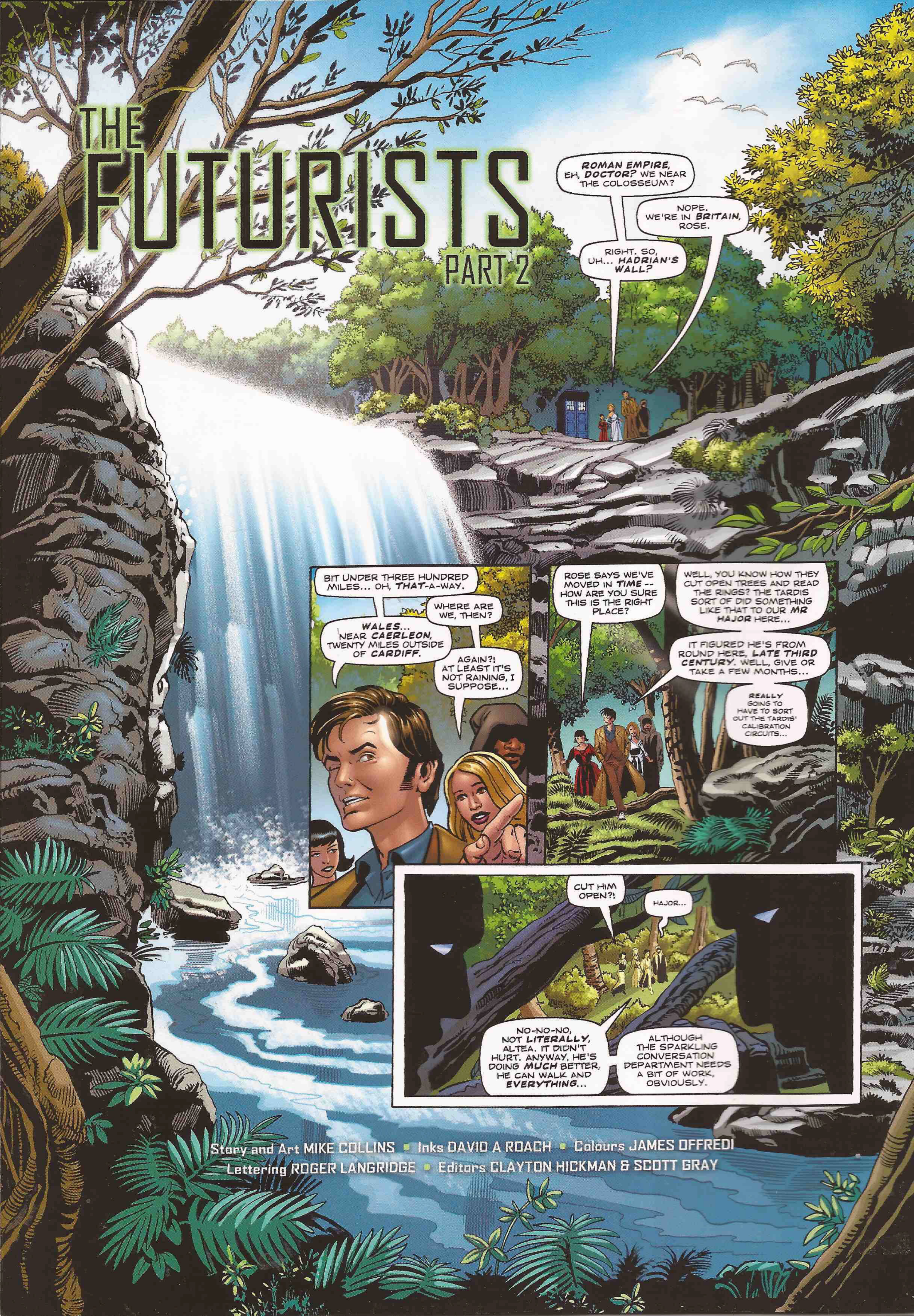
"One will surprise you."

Is it the Garm?

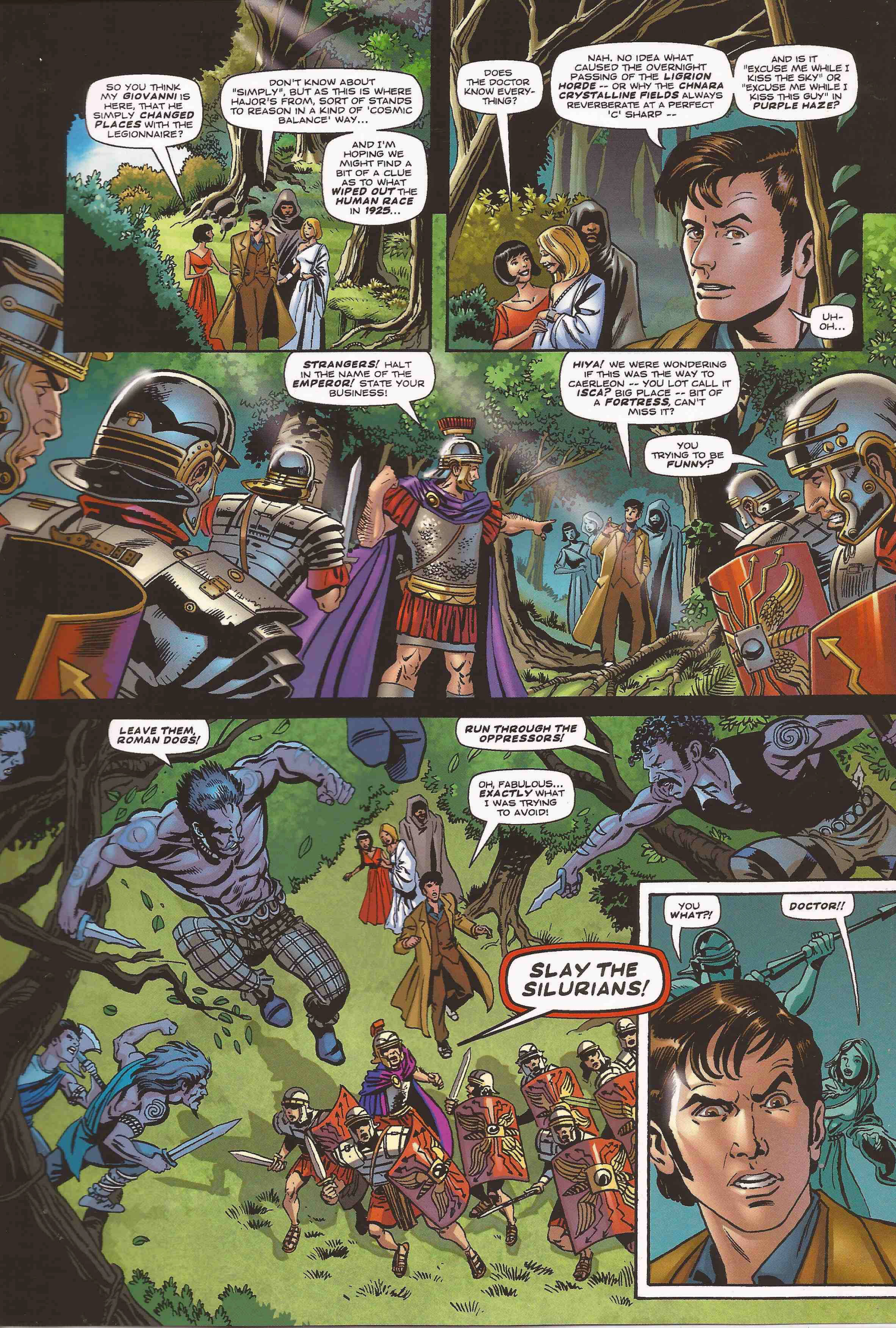
"No. Imagine," he says, chuckling, "a big dog! No, it's not the Garm. But we have got a very, very big series climax. I'm going to top the last two series climaxes! It's all planned and budgeted for. It's going to be huge..." DWM

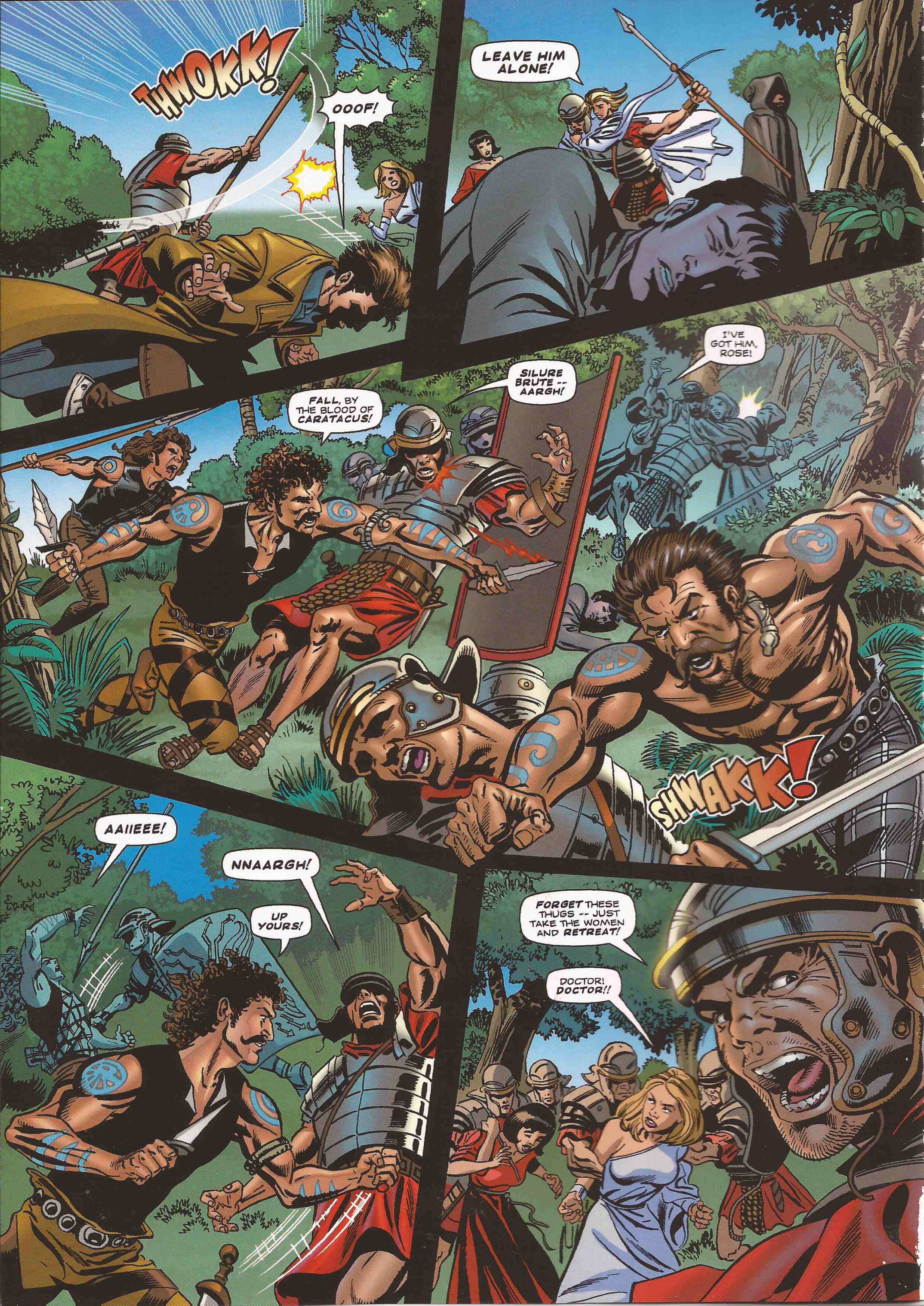
THE FUTURISTS

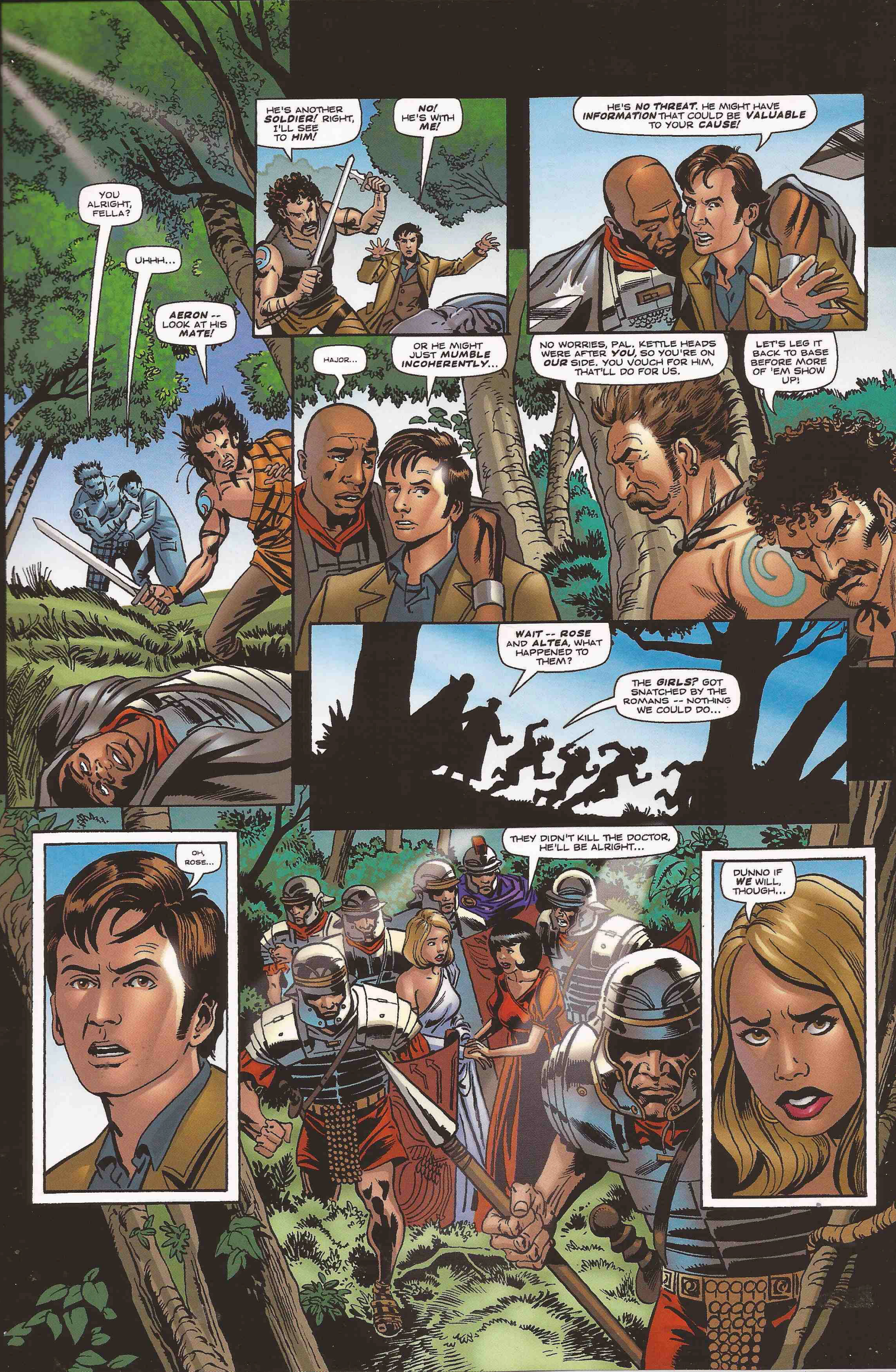
PART 2

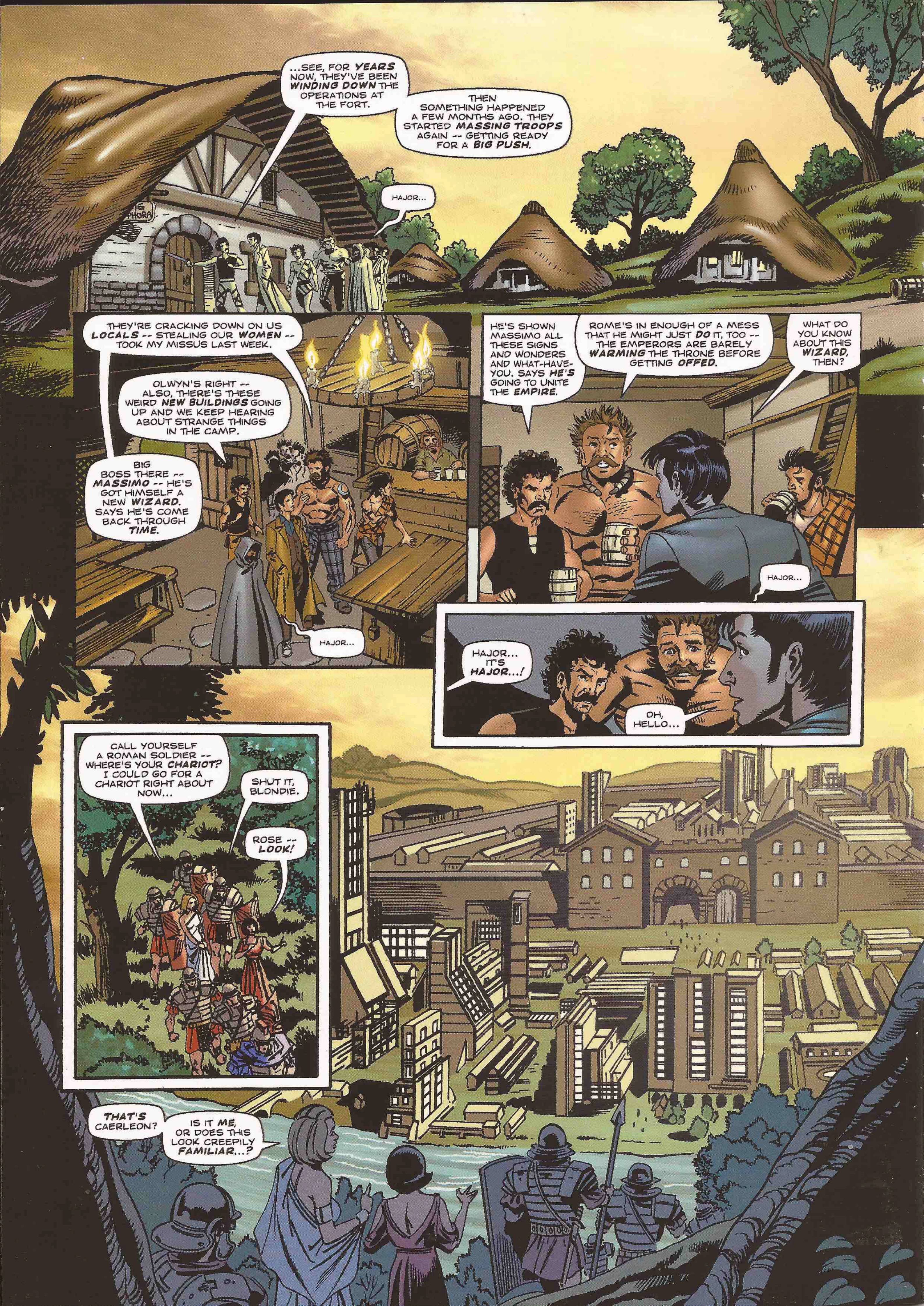

ROMAN EMPIRE, EH, DOCTOR? WE NEAR THE COLOSSEUM?
NOPE. WE'RE IN BRITAIN, ROSE.
RIGHT. SO, UH... HADRIAN'S WALL?
BIT UNDER THREE HUNDRED MILES... OH, THAT-A-WAY.
WHERE ARE WE, THEN?
WALES... NEAR CAERLEON, TWENTY MILES OUTSIDE OF CARDIFF.
AGAIN?! AT LEAST IT'S NOT RAINING, I SUPPOSE...
ROSE SAYS WE'VE MOVED IN TIME -- HOW ARE YOU SURE THIS IS THE RIGHT PLACE?
WELL, YOU KNOW HOW THEY CUT OPEN TREES AND READ THE RINGS? THE TARDIS SORT OF DID SOMETHING LIKE THAT TO OUR MR HAJOR HERE...
IT FIGURED HE'S FROM ROUND HERE, LATE THIRD CENTURY. WELL, GIVE OR TAKE A FEW MONTHS...
REALLY GOING TO HAVE TO SORT OUT THE TARDIS' CALIBRATION CIRCUITS...
CUT HIM OPEN?!
HAJOR...
NO-NO-NO, NOT LITERALLY, ALTEA. IT DIDN'T HURT. ANYWAY, HE'S DOING MUCH BETTER, HE CAN WALK AND EVERYTHING...
ALTHOUGH THE SPARKLING CONVERSATION DEPARTMENT NEEDS A BIT OF WORK, OBVIOUSLY.

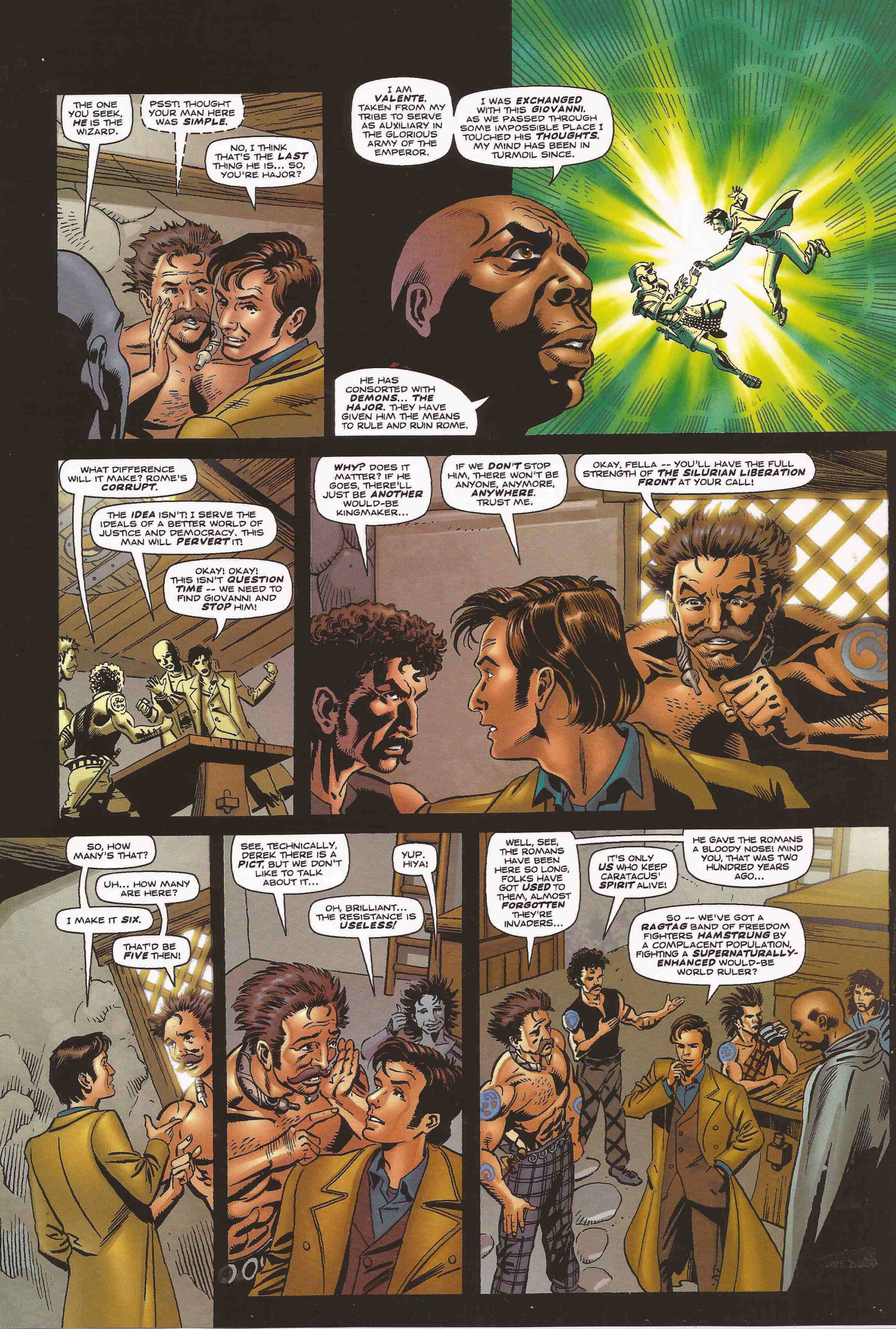
Story and Art MIKE COLLINS • Inks DAVID A ROACH • Colours JAMES OFFREDI
Lettering ROGER LANGRIDGE • Editors CLAYTON HICKMAN & SCOTT GRAY

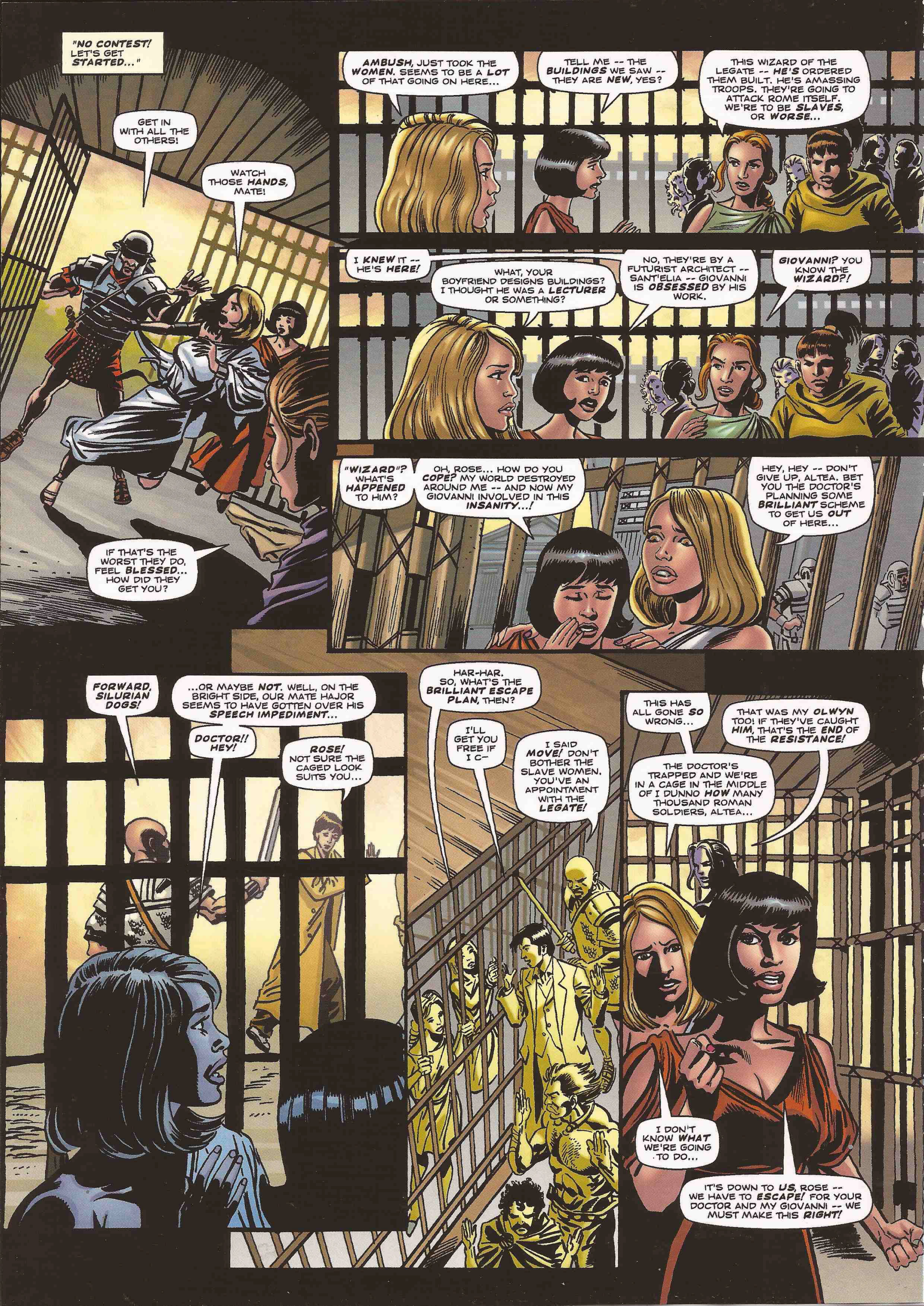

SO YOU THINK MY GIOVANNI IS HERE, THAT HE SIMPLY CHANGED PLACES WITH THE LEGIONNAIRE?
DON'T KNOW ABOUT "SIMPLY", BUT AS THIS IS WHERE HAJOR'S FROM, SORT OF STANDS TO REASON IN A KIND OF 'COSMIC BALANCE' WAY...
AND I'M HOPING WE MIGHT FIND A BIT OF A CLUE AS TO WHAT WIPED OUT THE HUMAN RACE IN 1925...
DOES THE DOCTOR KNOW EVERYTHING?
NAH. NO IDEA WHAT CAUSED THE OVERNIGHT PASSING OF THE LIGRION HORDE -- OR WHY THE CHNARA CRYSTALLINE FIELDS ALWAYS REVERBERATE AT A PERFECT 'C' SHARP --
AND IS IT "EXCUSE ME WHILE I KISS THE SKY" OR "EXCUSE ME WHILE I KISS THIS GUY" IN PURPLE HAZE?
UH-OH...
STRANGERS! HALT IN THE NAME OF THE EMPEROR! STATE YOUR BUSINESS!
HIYA! WE WERE WONDERING IF THIS WAS THE WAY TO CAERLEON -- YOU LOT CALL IT ISCA? BIG PLACE -- BIT OF A FORTRESS, CAN'T MISS IT?
YOU TRYING TO BE FUNNY?
LEAVE THEM, ROMAN DOGS!
RUN THROUGH THE OPPRESSORS!
OH, FABULOUS... EXACTLY WHAT I WAS TRYING TO AVOID!
SLAY THE SILURIANS!
YOU WHAT?!
DOCTOR!!

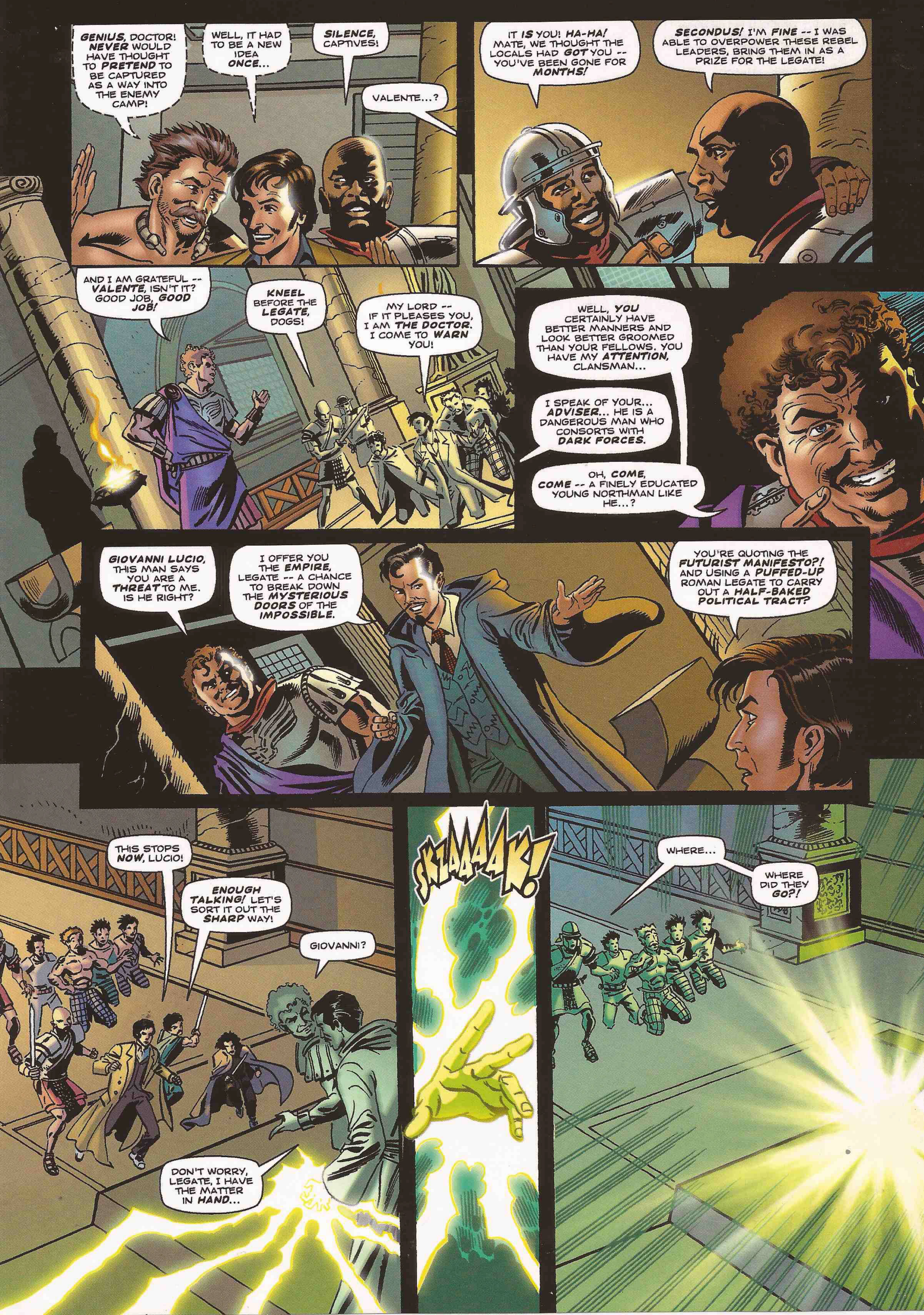

THWOKK!
OOOF!
LEAVE HIM ALONE!
FALL, BY THE BLOOD OF CARATACUS!
SILURE BRUTE -- AARGH!
I'VE GOT HIM, ROSE!
SHWAKK!
AAIIEEE!
NNAARGH!
UP YOURS!
FORGET THESE THUGS -- JUST TAKE THE WOMEN AND RETREAT!
DOCTOR! DOCTOR!!

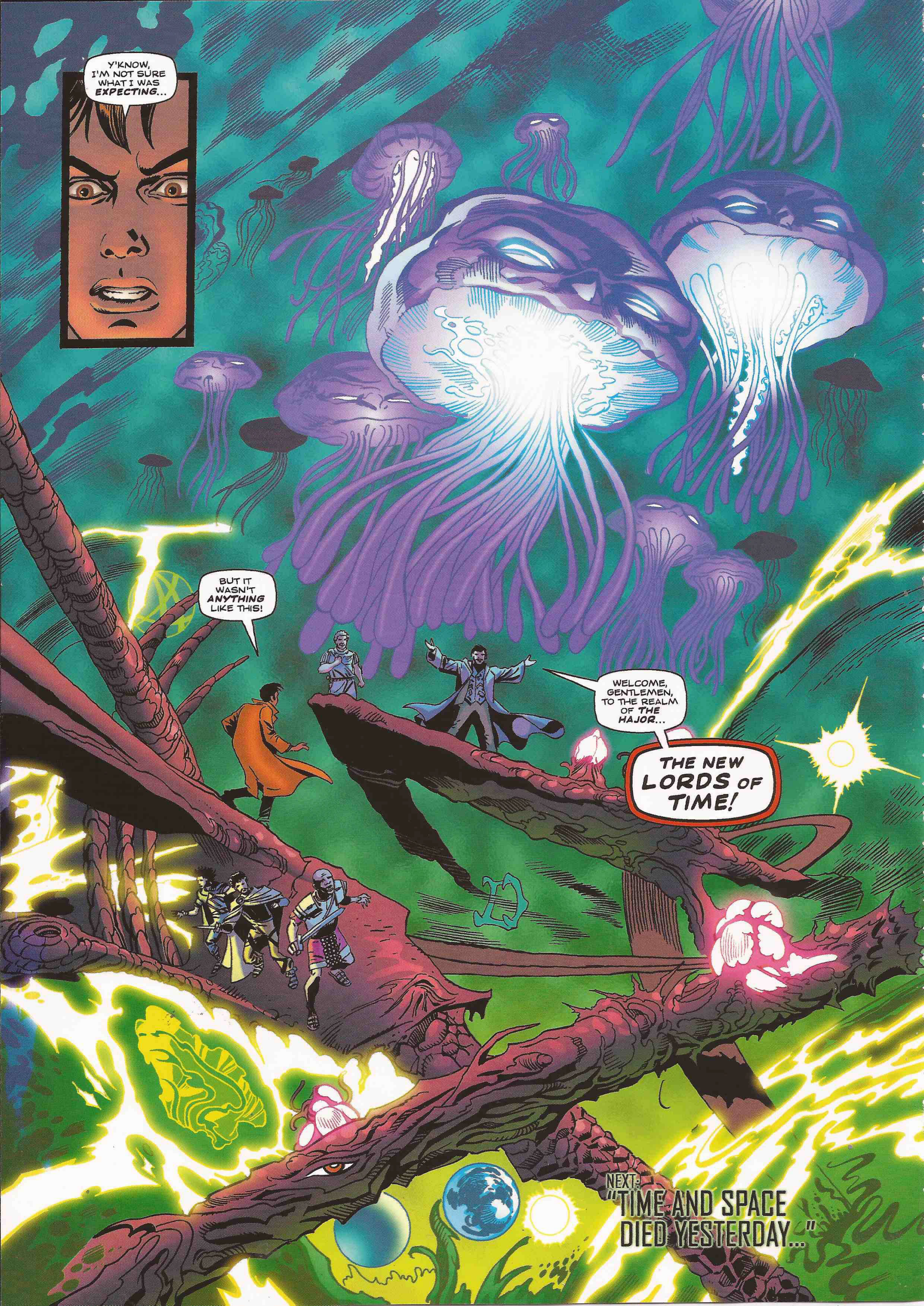

YOU ALRIGHT, FELLA?
UHHH...
AERON -- LOOK AT HIS MATE!
HE'S ANOTHER SOLDIER! RIGHT, I'LL SEE TO HIM!
NO! HE'S WITH ME!
HE'S NO THREAT. HE MIGHT HAVE INFORMATION THAT COULD BE VALUABLE TO YOUR CAUSE!
HAJOR...
OR HE MIGHT JUST MUMBLE INCOHERENTLY...
NO WORRIES, PAL. KETTLE HEADS WERE AFTER YOU, SO YOU'RE ON OUR SIDE. YOU VOUCH FOR HIM, THAT'LL DO FOR US.
LET'S LEG IT BACK TO BASE BEFORE MORE OF 'EM SHOW UP!
WAIT -- ROSE AND ALTEA, WHAT HAPPENED TO THEM?
THE GIRLS? GOT SNATCHED BY THE ROMANS -- NOTHING WE COULD DO...
OH, ROSE...
THEY DIDN'T KILL THE DOCTOR, HE'LL BE ALRIGHT...
DUNNO IF WE WILL, THOUGH...


...SEE, FOR **YEARS** NOW, THEY'VE BEEN **WINDING DOWN** THE OPERATIONS AT THE FORT.
THEN SOMETHING HAPPENED A FEW MONTHS AGO. THEY STARTED **MASSING TROOPS** AGAIN -- GETTING READY FOR A **BIG PUSH**.
G PHORA
HAJOR...
THEY'RE CRACKING DOWN ON US **LOCALS** -- STEALING OUR **WOMEN** -- TOOK MY MISSUS LAST WEEK.
OLWYN'S RIGHT -- ALSO, THERE'S THESE WEIRD **NEW BUILDINGS** GOING UP AND WE KEEP HEARING ABOUT STRANGE THINGS IN THE CAMP.
BIG BOSS THERE -- **MASSIMO** -- HE'S GOT HIMSELF A NEW **WIZARD**. SAYS HE'S COME BACK THROUGH **TIME**.
HAJOR...
HE'S SHOWN MASSIMO ALL THESE SIGNS AND WONDERS AND WHAT-HAVE-YOU. SAYS **HE'S** GOING TO UNITE THE **EMPIRE**.
ROME'S IN ENOUGH OF A MESS THAT HE MIGHT JUST **DO** IT, TOO -- THE EMPERORS ARE BARELY **WARMING** THE THRONE BEFORE GETTING **OFFED**.
WHAT DO YOU KNOW ABOUT THIS **WIZARD**, THEN?
HAJOR...
HAJOR... IT'S **HAJOR**...!
OH, HELLO...
CALL YOURSELF A ROMAN SOLDIER -- WHERE'S YOUR **CHARIOT**? I COULD GO FOR A CHARIOT RIGHT ABOUT NOW...
SHUT IT, BLONDIE.
ROSE -- **LOOK!**
THAT'S CAERLEON?
IS IT **ME**, OR DOES THIS LOOK CREEPILY **FAMILIAR**...?


THE ONE YOU SEEK, **HE** IS THE WIZARD.
PSST! THOUGHT YOUR MAN HERE WAS **SIMPLE**.
NO, I THINK THAT'S THE **LAST** THING HE IS... SO, YOU'RE HAJOR?
I AM **VALENTE**. TAKEN FROM MY TRIBE TO SERVE AS AUXILIARY IN THE GLORIOUS ARMY OF THE EMPEROR.
I WAS **EXCHANGED** WITH THIS **GIOVANNI**. AS WE PASSED THROUGH SOME IMPOSSIBLE PLACE I TOUCHED HIS **THOUGHTS**. MY MIND HAS BEEN IN TURMOIL SINCE.
HE HAS CONSORTED WITH **DEMONS... THE HAJOR**. THEY HAVE GIVEN HIM THE MEANS TO RULE AND RUIN ROME.
WHAT DIFFERENCE WILL IT MAKE? ROME'S **CORRUPT**.
THE **IDEA** ISN'T! I SERVE THE IDEALS OF A BETTER WORLD OF JUSTICE AND DEMOCRACY. THIS MAN WILL **PERVERT** IT!
OKAY! OKAY! THIS ISN'T **QUESTION TIME** -- WE NEED TO FIND GIOVANNI AND **STOP** HIM!
WHY? DOES IT MATTER? IF HE GOES, THERE'LL JUST BE **ANOTHER** WOULD-BE KINGMAKER...
IF WE **DON'T** STOP HIM, THERE WON'T BE ANYONE, ANYMORE, **ANYWHERE**. TRUST ME.
OKAY, FELLA -- YOU'LL HAVE THE FULL STRENGTH OF **THE SILURIAN LIBERATION FRONT** AT YOUR CALL!
SO, HOW MANY'S THAT?
UH... HOW MANY ARE HERE?
I MAKE IT **SIX**.
THAT'D BE **FIVE** THEN!
SEE, TECHNICALLY, DEREK THERE IS A **PICT**, BUT WE DON'T LIKE TO TALK ABOUT IT...
YUP. HIYA!
OH, BRILLIANT... THE RESISTANCE IS **USELESS!**
WELL, SEE, THE ROMANS HAVE BEEN HERE SO LONG, FOLKS HAVE GOT **USED** TO THEM, ALMOST **FORGOTTEN** THEY'RE INVADERS...
IT'S ONLY **US** WHO KEEP CARATACUS' **SPIRIT** ALIVE!
HE GAVE THE ROMANS A BLOODY NOSE! MIND YOU, THAT WAS TWO HUNDRED YEARS AGO...
SO -- WE'VE GOT A **RAGTAG** BAND OF FREEDOM FIGHTERS **HAMSTRUNG** BY A COMPLACENT POPULATION, FIGHTING A **SUPERNATURALLY-ENHANCED** WOULD-BE WORLD RULER?


"NO CONTEST! LET'S GET STARTED..."
GET IN WITH ALL THE OTHERS!
WATCH THOSE HANDS, MATE!
IF THAT'S THE WORST THEY DO, FEEL BLESSED... HOW DID THEY GET YOU?
AMBUSH, JUST TOOK THE WOMEN. SEEMS TO BE A LOT OF THAT GOING ON HERE...
TELL ME -- THE BUILDINGS WE SAW -- THEY ARE NEW, YES?
THIS WIZARD OF THE LEGATE -- HE'S ORDERED THEM BUILT. HE'S AMASSING TROOPS. THEY'RE GOING TO ATTACK ROME ITSELF. WE'RE TO BE SLAVES, OR WORSE...
I KNEW IT -- HE'S HERE!
WHAT, YOUR BOYFRIEND DESIGNS BUILDINGS? I THOUGHT HE WAS A LECTURER OR SOMETHING?
NO, THEY'RE BY A FUTURIST ARCHITECT -- SANT'ELIA -- GIOVANNI IS OBSESSED BY HIS WORK.
GIOVANNI? YOU KNOW THE WIZARD?!
"WIZARD"? WHAT'S HAPPENED TO HIM?
OH, ROSE... HOW DO YOU COPE? MY WORLD DESTROYED AROUND ME -- AND NOW MY GIOVANNI INVOLVED IN THIS INSANITY...!
HEY, HEY -- DON'T GIVE UP, ALTEA. BET YOU THE DOCTOR'S PLANNING SOME BRILLIANT SCHEME TO GET US OUT OF HERE...
FORWARD, SILURIAN DOGS!
...OR MAYBE NOT. WELL, ON THE BRIGHT SIDE, OUR MATE HAJOR SEEMS TO HAVE GOTTEN OVER HIS SPEECH IMPEDIMENT...
DOCTOR!! HEY!
ROSE! NOT SURE THE CAGED LOOK SUITS YOU...
HAR-HAR. SO, WHAT'S THE BRILLIANT ESCAPE PLAN, THEN?
I'LL GET YOU FREE IF I C-
I SAID MOVE! DON'T BOTHER THE SLAVE WOMEN. YOU'VE AN APPOINTMENT WITH THE LEGATE!
THIS HAS ALL GONE SO WRONG...
THAT WAS MY OLWYN TOO! IF THEY'VE CAUGHT HIM, THAT'S THE END OF THE RESISTANCE!
THE DOCTOR'S TRAPPED AND WE'RE IN A CAGE IN THE MIDDLE OF I DUNNO HOW MANY THOUSAND ROMAN SOLDIERS, ALTEA...
I DON'T KNOW WHAT WE'RE GOING TO DO...
IT'S DOWN TO US, ROSE -- WE HAVE TO ESCAPE! FOR YOUR DOCTOR AND MY GIOVANNI -- WE MUST MAKE THIS RIGHT!


GENIUS, DOCTOR! NEVER WOULD HAVE THOUGHT TO PRETEND TO BE CAPTURED AS A WAY INTO THE ENEMY CAMP!
WELL, IT HAD TO BE A NEW IDEA ONCE...
SILENCE, CAPTIVES!
VALENTE...?
IT IS YOU! HA-HA! MATE, WE THOUGHT THE LOCALS HAD GOT YOU -- YOU'VE BEEN GONE FOR MONTHS!
SECONDUS! I'M FINE -- I WAS ABLE TO OVERPOWER THESE REBEL LEADERS, BRING THEM IN AS A PRIZE FOR THE LEGATE!
AND I AM GRATEFUL -- VALENTE, ISN'T IT? GOOD JOB, GOOD JOB!
KNEEL BEFORE THE LEGATE, DOGS!
MY LORD -- IF IT PLEASES YOU, I AM THE DOCTOR. I COME TO WARN YOU!
WELL, YOU CERTAINLY HAVE BETTER MANNERS AND LOOK BETTER GROOMED THAN YOUR FELLOWS. YOU HAVE MY ATTENTION, CLANSMAN...
I SPEAK OF YOUR... ADVISER... HE IS A DANGEROUS MAN WHO CONSORTS WITH DARK FORCES.
OH, COME, COME -- A FINELY EDUCATED YOUNG NORTHMAN LIKE HE...?
GIOVANNI LUCIO, THIS MAN SAYS YOU ARE A THREAT TO ME. IS HE RIGHT?
I OFFER YOU THE EMPIRE, LEGATE -- A CHANCE TO BREAK DOWN THE MYSTERIOUS DOORS OF THE IMPOSSIBLE.
YOU'RE QUOTING THE FUTURIST MANIFESTO?! AND USING A PUFFED-UP ROMAN LEGATE TO CARRY OUT A HALF-BAKED POLITICAL TRACT?
THIS STOPS NOW, LUCIO!
ENOUGH TALKING! LET'S SORT IT OUT THE SHARP WAY!
GIOVANNI?
DON'T WORRY, LEGATE, I HAVE THE MATTER IN HAND...
SKZAAAAK!
WHERE...
WHERE DID THEY GO?!

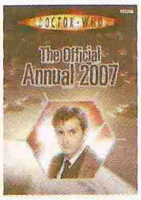

Y'KNOW, I'M NOT SURE WHAT I WAS EXPECTING...
BUT IT WASN'T ANYTHING LIKE THIS!
WELCOME, GENTLEMEN, TO THE REALM OF THE MAJOR...
THE NEW LORDS OF TIME!
NEXT: "TIME AND SPACE DIED YESTERDAY..."

BURTONS

THE WORLD'S LARGEST STOCKIST OF DOCTOR WHO BOOKS
The Warehouse, Hawk Hill, Battlesbridge, Essex SS11 7RJ
Tel: 01268 764085 **Web:** www.whoone.co.uk **Email:** sales@whoone.co.uk
Cheques/Postal Orders must be payable to Who One Ltd
Open: Tues - Sat 9.30 - 4.00

Please note the new postage and packing costs following the changes in the way Royal Mail charge postage, effective from 21st August.

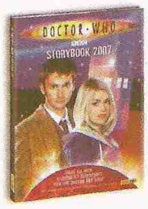
Doctor Who 2007 Annual



Full of stories, facts & puzzles from the series

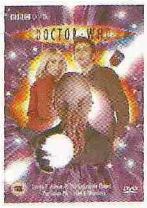
£6.99 + £1.50 p&p

Doctor Who Storybook



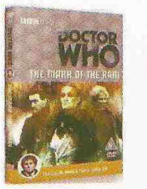
Eight new stories by writers of the TV series

£7.99 + £1.50 p&p



Series 2 Vol 4 DVD
Three episodes:
Impossible Planet
The Satan Pit
Love & Monsters
£15.99 + £1 p&p

Mark of the Rani DVD



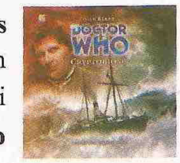
In the midst of the Industrial Revolution the Doctor and Peri encounter the Master and the deadly Rani...

Pre-order at £17.99 + £1 p&p

Big Finish Audio

Red
Featuring the 7th Doctor & Mel
£14.99 + £1 p&p

Cryptobiosis
Featuring the 6th Doctor & Peri
£10.99 + £1p p&p



Bernice Summerfield: The Tartarus Gate
The new audio adventure
£10.99 + £1 p&p

The Ark
A cold threatens to kill the last humans as they flee a doomed Earth.
Double CD :
£13.99 + £1 p&p

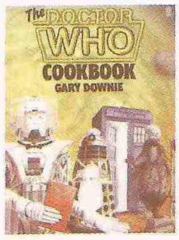
I, Who: Your guide to all the adventures of Doctor Who in Books and CDs!

I Who 1: £11.50 I Who 2: £14.50
I Who 3: £14.99
p&p is £2.50 on each book *or*
all three for for £42.49 incl p&p

New BBC Hardbacks for September:
Art of Destruction
Nightmare of Black Island
Price of Paradise
£6.99 & £1 p&p each
or pre-order
all three for £19.99 incl p&p

Spice up the summer bbq with the Doctor Who Cookbook

Davros' Dalek Dip
-
Doctor Ooh's Fillet Steak
-
Original Sarah-lee Gateaux



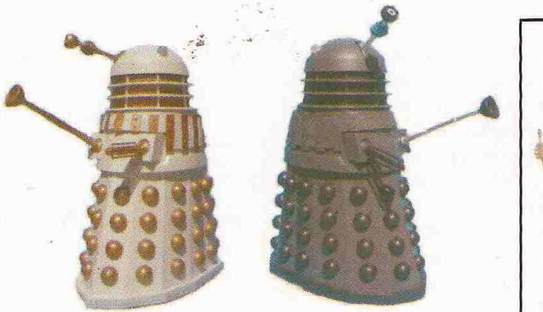
And many more delicious recipies
Just £2.50 including p&p!

Gold Plated Dalek Pendant
£3.99 + £1 p&p

Dalek & Logo Keychains

£3.99 + £1 p&p each

TARDIS Mousemat
£6.99 + £1 p&p



12" Radio Control Daleks!
White, Grey & Silver
£46.99 + £7 p&p each

12" Action Figures

The Doctor
&
Cyberman

£17.99 + £1.50 p&p each *or*
both for £34.99 incl p&p

TARDIS, Cybermen & Dalek SFX Mugs

£8.99 + £2 p&p each

42 YEARS OF DOCTOR WHO
17 YEARS OF QUALITY SERVICE AT BURTONS

▲ *Above: The Doctor and Rose face up to life in one time for the rest of their lives.*

I'm into something Ood...

Episodes 8 & 9:

THE IMPOSSIBLE PLANET/THE SATAN PIT

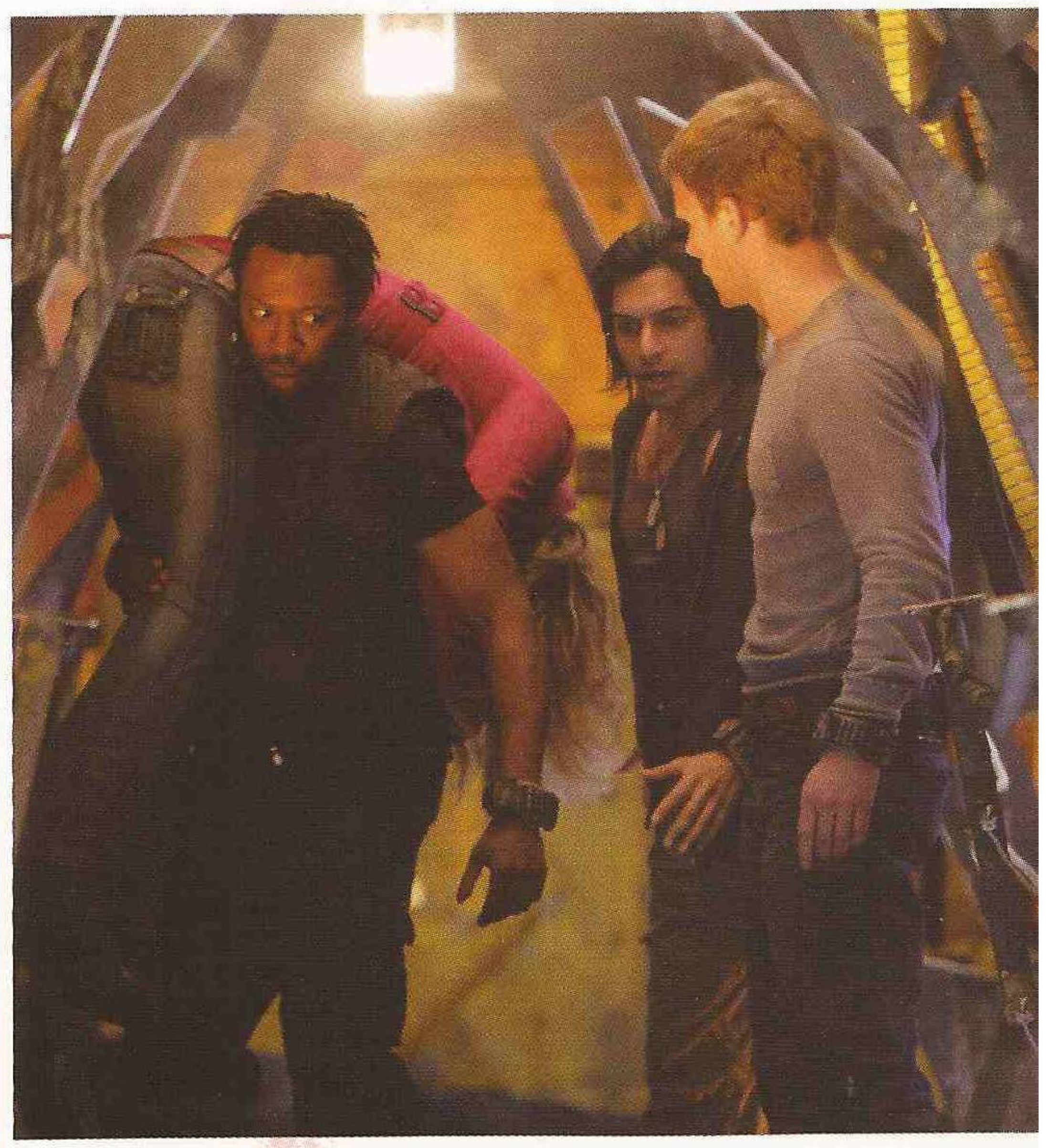
Written by MATT JONES | Directed by JAMES STRONG | Broadcast Saturdays 3-10 June 2006

TRAVELLING BEYOND THE LIMITS OF THE TARDIS' knowledge is never a good thing, as the Doctor points out at the beginning of this two-part story. By the end, both he and Rose have seen more impossible things than they'd care to shake a stick at. Materialising on a desolate rock drifting unfeasibly close to a black hole, in quick succession they've encounter the worm-faced Ood, a language that's unbelievably old, and the Devil himself.

The teaser to *The Impossible Planet* sets the scene brilliantly, establishing the futuristic surroundings of the space station, and contrasting this to the 'impossibly old' hieroglyphics scrawled on the wall panels. There's a real sense of exploring the unknown – the Doctor's encyclopaedic knowledge lets him down this time because even the TARDIS can't translate the writing on the wall. The arrival of the Ood *en masse* would be the Part One cliffhanger in old-style *Doctor Who*, but here it's just a great hook to keep us on the edge of our seats through the title sequence.

Though the Ood are quickly revealed to be benevolent servants, the way that they're initially introduced as a threat and their gruesome-looking appearances are enough for us not to feel entirely comfortable whenever they're about. Meanwhile, the Doctor and Rose are introduced to the human inhabitants of the space station, a fairly desperate bunch of scientists struggling to unlock the secrets of the planet, drilling right into its dark heart and continually endangered by earthquakes and the ever-present black hole that stares down at them like the Eye of Sauron. Even the Doctor and Rose aren't immune from the danger – when the TARDIS is lost inside the planet, they're trapped alongside the crew, and Rose's mobile phone is out of signal range for the first time.

The Impossible Planet is tense with menace from start to finish. The setting is the most alien yet in this series – whereas New Earth was designed to be as similar to 'old Earth' as possible, this planet really is like nothing we've seen before, as lifeless and dusty as the Moon, and permanently shrouded in darkness. The Sanctuary Base itself is futuristic, but hellish at the same time. It's cramped and pretty grim, with a dirty, lived-in feel that's miles away from the spacious elegance of Platform One or even the hi-tech functionalism of Satellite Five. Smoke rises from vents in the floor, hinting at the steaming Satan Pit that lies below, and there are unsettling signs – like the 'Welcome to Hell' graffiti and the 666 references – of something devilish afoot. Worst of all, the Ood's translators keep firing out comments like, 'the Beast and his armies will rise from the Pit.'



▶ *Above left: Danny (Ronnie Jhutta) is just one of the characters who has a crisis of faith...*

▲ *Above: Zack (Shaun Parkes) carries an unconscious Rose to the rocket.*

As the danger builds, jumpy archaeologist Toby becomes the vessel for Gabriel Woolf's velvet-voiced Satan. The scene when he is terrorised in his quarters by the voice of the Devil, before being possessed and covered from head to toe in the same alien writing he's been studying is thoroughly creepy, like something from a Japanese horror movie. Even scarier is when he walks out of the Sanctuary Base and onto the planet's surface without a space suit, beckoning Scooti to her death. As the episode approaches its climax, we get the obligatory double-cliffhanger as the Doctor and Ida – having embarked on a journey into the pit itself – watch the great seal open, while Rose is threatened by the previously compliant Ood, who have become the army of the Beast that they've been predicting all along.

▶ *Right: The Doctor gets suited up for a trip down the Pit..*

The second episode, *The Satan Pit*, sees a change in pace, from slow-burning danger to full-on terror. It's become something of a cliché to compare this kind of milieu to *Alien*, but there's really no better comparison for the blend of cosmic horror and military hardware. On the planet's surface, we're treated to action thrills as the Ood do their best to get their slimy tentacles on the surviving humans, and Rose takes charge of the situation in a nail-biting escape through (Hooray!) a ventilation shaft. Meanwhile, the Doctor and Ida consider their options as their air runs out, and the Doctor finally takes a plunge into the Satan Pit itself. The balls-to-the-wall scenes of the scientists escaping from the Ood, and fleeing the planet are pretty breathless stuff, complementing the subtler, more contemplative moments between the Doctor and Ida to give a good texture to the episode.

The planet itself looks magnificent. A staple *Doctor Who* quarry (Hooray! Hooray!), that's transformed into a haunting cavern simply by filming it at night, the Pit is as eerie as the real caves from films such as *The Descent*. It's augmented by few well-judged special effects shots that combine to give it a sense of massive grandeur. The Devil himself is equally impressive: a real, honest to – well, *not* God – Satan. The last time *Doctor Who* did Satanism it featured a man with a fuzzy-fur chest wig, stack heels and a Halloween mask, so pretty much anything was going to be an improvement. However, the gigantic, horned, fork-tongued monster we get is wickedly good, the real stuff of nightmares.

The theme of these episodes is belief, with each of the principal characters going through some crisis of faith. Acting captain Zachary Cross Flane doesn't believe in his own abilities, and it's only by guiding his team through these events that he comes to realise just what he is capable of. By the end, the over-burdened man we met at the beginning of *The Impossible Planet* has shown himself to be a true leader. Ida isn't sure what she believes in – as a child, she never really had much faith, and as a woman she's torn between following Flane or her own instincts, looking to the Doctor to make the decisions that she lacks the confidence to make herself.

The Doctor and Rose also have to confront challenges to their beliefs. The existence of the impossible planet is almost an insult to the rationally-minded Doctor – he's bemused by the planet, and devastated at the thought

> "The theme of these episodes is belief – with each of the principle characters going through some crisis of faith..."

▼ *Below: The poor Ood wait for the apocalypse to come...*

▼ Top right: Rose and the Doctor hang on for dear life...

▲ Above: The Beast's army rises to make war against God...

of being stuck in one time forever. As a result, he's more cautious than we've ever seen him before, even to the extent that he doesn't leap headlong into the Pit at the first opportunity. He's appalled by the Devil's suggestion that it came from *before* the universe, because this doesn't fit in with his understanding of science, and instinctively tries to rationalise it into his preconceived ideas of how things work. What he does believe in, without doubt, is Rose, and humans in general. No 'stupid apes' for this Doctor – instead, he's consistently delighted by our pioneer spirit, and urge to overcome the impossible, 'because it's there.'

Just as the Doctor believes in Rose, so she trusts absolutely in him. It's notable that Rose is a lot less upset than the Doctor at the prospect of settling down, and getting a mortgage – especially if she's going to share it with the Doctor. Later on, when she's told that the Doctor is dead, Rose refuses to leave the planet, preferring to believe that, whatever the evidence suggests, he will always come back to her. After some shaky moments earlier in this series, when the Doctor seemed more interested in Sarah Jane or Madame de Pompadour, he and Rose seem closer here than ever.

The Impossible Planet and *The Satan Pit* sit in a similar place to last year's *The Empty Child* and *The Doctor Dances*, and in some ways they're similar types of story, featuring alien possession, armies of transformed people menacing the Doctor and Rose, and frighteningly effective horror overtones. The difference is that *The Impossible Planet* features danger on a cosmic level, and a mythic conflict that works on the same very basic fears as *Quatermass and the Pit*. What if the Devil wasn't just made up to frighten bad people? What if evil really *does* exist? What if the Doctor isn't always right, and Satan wasn't lying when he said that Rose would 'die in battle'? *The Satan Pit* leaves us with a few troubling doubts that belie its happy ending, and seem to be pointing to dark times ahead for the Doctor and Rose Tyler...

MATT MICHAEL

Green Day, Blue Skies

Episode 10: LOVE & MONSTERS

Written by **RUSSELL T DAVIES** | Directed by **DAN ZEFF** | Broadcast Saturday 17 June 2006

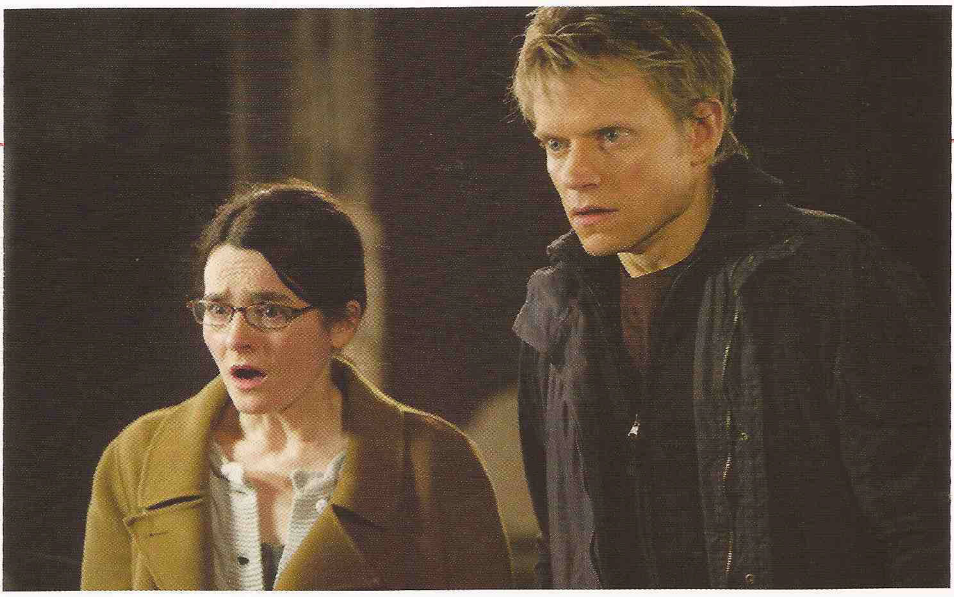
▲ The Abzorbaloff (Peter Kay) goes on the rampage!

ELTON POPE IS A DOCTOR-SPOTTER, AS we discover right at the beginning of *Love & Monsters*. Hearing the sound of the TARDIS, the 'sound of the universe', Elton stumbles into the Doctor and Rose's showdown with the toothsome Hoix, and some *Carry On*-style silliness with multicoloured buckets. But this is Elton's story, in his own words, using his own video camera, and we never do find out what happens to the Hoix. Instead, we hear the tale of why Elton was drawn to the Doctor, and why his life has never been the same since once, many years before, he came downstairs one evening to find the Doctor standing in his sitting room. Nowadays, Elton spends most of his life in his bedroom, listening to ELO and surfing the internet. And it's on the internet that he first discovers that there are other Doctor-spotters out there.

Ursula Blake snapped a photo of the Doctor at a New Year celebration, and through Ursula, Elton meets other, like-minded individuals. Soon, they've become friends and formed LINDA (London Investigation 'n' Detective Agency). They've also discovered other shared interests besides the Doctor, including home baking and song-writing. But everything changes when an enigmatic stranger called Victor Kennedy arrives with information gleaned from the Torchwood files, on a mission to hunt down the Doctor.

LINDA is an affectionate parody of a *Doctor Who* fan group. Elton's the childhood nostalgic – the Doctor appeared in the corner of his living room, and he's never been able to shake off that moment. It's the same principle as watching the TV from behind the sofa and getting caught up in the Doctor's world. Despite Elton's protests that there's more to his world than 'spaceships and stuff', he's never forgotten the terror and the wonder of the Doctor. Mr Skinner, meanwhile, is a "pseud", intellectualising the Doctor as 'an idea' on his whiteboard, while Bliss composes poetry and songs, and Ursula keeps a site on the internet.

Victor Kennedy is a different type of fan. Overbearing and obsessive, he's determined to have the Doctor to himself, actually to consume him. He doesn't have any inclination towards the kind of harmless, happy fun that LINDA has previously enjoyed. Unlike them, he has no time for love. In the wittiest line in the episode, Victor declares that he doesn't like to be touched, 'either literally or metaphorically'. It's a star



> "*Love & Monsters* is a clever deconstuction not only of *Doctor Who*, but of fan culture and the writing process in general..."

turn from Peter Kay, whose northern accent; "ec-zee-ma" and comic timing help to make Kennedy a memorably entertaining baddie. Best of all is when he reveals his true form, the oozing, flabby, green-skinned Abzorbaloff. It feels so right that a fan-designed monster should appear in this story, and the Abzorbaloff, which was invented by William Grantham for a *Blue Peter* competition, is a pretty imaginative creature that's very well realised on screen. Running round in an obscenely tiny thong, saying 'Raa!' like a child's playground monster, the Abzorbaloff's ultimate fate, pulled apart by the people he's eaten, is a fitting end to a monster who's broken up so many other friendships.

Indirectly, he also splits up Elton and Jackie. Camille Coduri always lights up any episode she's in, and *Love & Monsters* isn't an exception. While Elton tries to remember infiltration techniques, Jackie's doing all the work, flashing her smalls at him, and inviting him back to the flat for a cup of tea. These are deeply amusing scenes, but an undercurrent of sadness runs through them, as it does through the whole episode. For the first time, we see what Jackie's life is *really* like when Rose is away in the TARDIS. It's desperately lonely, especially for an outgoing social butterfly such as Jackie who craves company. The moment when she realises that Elton has been using her to find out more on the Doctor is devastating, and we really feel in our guts how hard it is to be the one who's left behind, how empty Jackie's life is when Rose isn't around – how empty any parent's life can feel when their child leaves them.

When the Doctor finally catches up with Elton, it's too late to save the other members of LINDA, and although Ursula gets at least part of her life back it's a hard lesson that Elton's learned. He's discovered that the Doctor changes people, often for the better, but sometimes for the worse. There are links to Clive's ominous words from last year's *Rose*: death follows the Doctor as a constant companion. The Doctor was too late to save Elton's mother, or LINDA. Wherever he goes, he creates ripples that can capsize the lives of the people who touch him. And as with *The Satan Pit*, there's some ominous foreshadowing – how long can the Doctor and Rose continue their carefree existence?

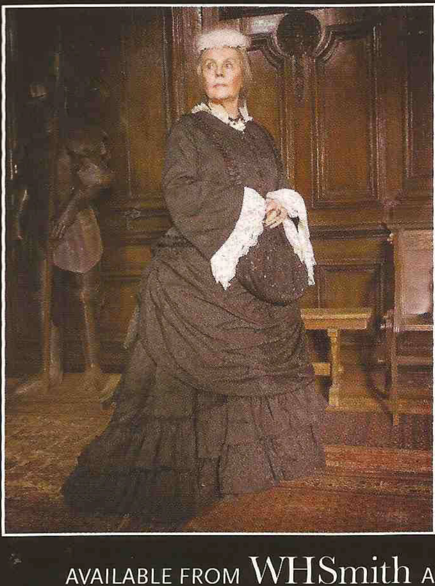
"*Love & Monsters*" neatly sums up this series – about how they are interlinked, one able to create or destroy the other. And the episode is a clever deconstruction not only of *Doctor Who*, but of fan culture and the writing process in general (including Elton's lovely writer's conceit of using 'the exciting bit' from later in the story as the teaser). Boasting some very fine guest performances, particularly from Marc Warren and Peter Kay, a washed-out look that suits Elton's colourless life, and giving us a wholly different take on the Doctor's world, *Love & Monsters* is a uniquely different type of *Doctor Who* story. Playfully post-modern, completely entertaining, and thoroughly Russell T Davies – this is something extra special.

MATT MICHAEL DWM

▲ *Top: Ursula (Shirley Henderson) and Elton (Marc Warren) meet "the genuine article..."*

▲ *Above: Will the Hoix like a chop?*

COMING IN **DWM 374**



◀ DOCTOR WHO HISTORY TOUR

With the Doctor recently coming face to face with Charles Dickens and Queen Victoria, and travelling into the far future to get a close-up look at a Black Hole, **DWM** looks back over the history of the programme to see whether it's managed to do what it originally set out to do – to educate and inform young children...

WELSH WONDERS

In the second part of our exclusive chat with *Doctor Who*'s big boss, **Russell T Davies** puts Series Two under the microscope, and hints that he has a few more tricks up his sleeves yet... The tease!

VAUGHN AGAIN

To commemorate its release on DVD, the 1968 Cybermen adventure *The Invasion* is put under the *Fact of Fiction* microscope. Discover the origins of UNIT, what Frazer Hines had in his kilt... and some pictures of the lovely Isobel Watkins probably!

THE BIG READ

The three latest *Doctor Who* novels – *The Art of Destruction* by Stephen Cole, *The Nightmare of Black Island* by Mike Tucker and *The Prince of Paradise* by Colin Brake – are previewed, with interviews from the authors!

PLUS

The final part of our comic strip adventure *The Futurists* by Mike Collins; More casting exclusives in *Gallifrey Guardian*; The Fifth Doctor and friends arrive in the *Matrix Data Bank*; More behind-the-scenes tidbits in *Production Notes*; competitions to win the latest *Doctor Who* DVDs; and all the latest previews and reviews of the TV episodes, DVDs and audios. Meet you back here in four weeks!

AVAILABLE FROM WHSmith AND ALL GOOD NEWSAGENTS AND COMIC SHOPS FROM 14 SEPTEMBER PRICE £3.99

Gold Bars

David Darlington braves the air-conditioned luxury of Air Studios to catch up with composer **Murray Gold** and the National Orchestra of Wales, hard at work on the music for Series Two...

Portraits by **David Bailey**

"Murray Gold..." begins **DWM** editor Clayton, one April morning, "...wants to know if we're interested in sending someone to Cardiff to sit in on his recording session with the National Orchestra of Wales for the music for the last few episodes of Series Two." He does, does he? I see. Don't even *think* of sending someone else...

Despite having lived in the UK for 35 years, I've never been to Wales before, never mind the backstreets of suburban Llandaff in which is located BBC Cymru. I realise instantly that I'm in the right building – *Doctor Who* banners are everywhere and the Series Two trailer seems to be playing on an endless loop in the foyer. I'm met by Ben Foster, who introduces himself as Murray's orchestrator and conductor. "Murray tells me you're also a composer," Ben says to me as we walk to the studio. My knees weaken slightly. I mean, yes, 'composer' is one of half-a-dozen jobs I'd be entitled to put on my tax return, but I wouldn't know a symphony orchestra from a sampling keyboard. I greet Murray in the control room, and he introduces me to the session engineer, Gerry O'Riordan. "This is David from **DWM**," Murray says, "and he's also a composer."

I suspect I'm being gently teased...

1.00pm. The session isn't due to start for an hour, so while Gerry runs around plugging things in, everyone else sits around chatting. Before I've even taken my coat off, Murray has also invited me to attend the mix session the following day. "It's at Air," he adds. Air Studios? George Martin's Air Studios? Hollywood blockbuster Air Studios in leafy Belsize Park? Twist my arm... Gerry and Huw Thomas – the BBC Wales in-house studio engineer – are having necessary conversations about "rattling in the patch bays" and "the hum on the bass mics just being room tone" which even I have stopped so much as pretending to listen to. Everyone but me then nips out for a sandwich, and I have a sneaky look at Murray's cue sheets. It seems the aim is to record 13 complete cues today, plus a few other bits and bobs and isolated chords. Now, I don't know much about orchestral recording sessions, but that sounds like a lot. I nosily look for clues about episodes on the score sheets, but the titles are almost cryptically unhelpful. What does '13DW18' mean, exactly?

1.50pm Everyone's back from lunch. How many players out there? Counting down the list, it adds up to 78. "The more the merrier," beams Murray, "I think the National Orchestra of Wales is strongly associated with *Doctor Who* these days, and they quite like that." While Ben is getting ready to start, there's much discussion in the control room with Jo, the orchestra's publicity officer. There are cameras coming from *Wales Today*, and the orchestra and their 'people' are keen to have another bash at the *Doctor Who* theme. No-one minds, but there's a slight concern over time – they already have a lot to get through.

2.02pm. "Good afternoon, everybody, and thank you for having us back," begins Murray. "Welcome to another six hours of over-the-top chase music, gothic melodrama and brooding love songs. I'd just like to say thanks to you guys – obviously now the National Orchestra of Wales gets a bigger credit on the end titles than *I* do..." All together now; *aaahhh*... "...which is just as it should be! A journalist has just asked me," – he must mean me – "how come we're doing this again when we didn't think we could afford to do it in the first place? Well, I think everybody enjoyed it last time and got a good vibe from it all. Enjoy it!"

2.05pm. "It's lovely to be here!" Ben addresses the band. "The music we're doing here will be for towards the end of this series, which I hope you've all been watching. I suggest we begin with '13DW18'. We haven't got click in violas." Those last six words, which followed a brief pause, are aimed at Gerry, and I wonder if every job has jargon which sounds this ridiculous. There's some muttering and giggling from the main room. "Orchestra humour," reports Murray indulgently. "Makes no sense to anyone else." And finally, we're off...

2.20pm. Cue '13DW18' sounds rather familiar – it's one of the 'approaching Daleks' cues from *The Parting of the Ways*, as I suspect the title should have implied. "Ben," Murray begins, "can I suggest that in bar 34 the horns play that phrase as legato rather than staccato?" Of course you can, Murray. "Not bad for a first take," he reckons afterwards.

2.35pm. The second cue is a bit more complex. Almost as soon as the first rehearsal grinds to a halt, half the players run through their twiddly bits at their own pace, paying no attention to their colleagues. It makes a marvellously dissonant noise, but not one that has a place on prime-time BBC One. "Good ending!!" reckons Murray of the take itself. "Hollywood!" according to Gerry. "Nah," Murray responds, "it's missing a drum machine." A pause and a smile. "The words every *Doctor Who* fan wants to hear me say!"

3.00pm. '13DW19 – Requiem'. "Recognise the cue...?" Murray asks me. I hang my head in shame. More from *The Parting of the Ways*, apparently. There's chat about a ▶

▶ *Air Studios – imposing isn't it?*

◀ *Murray Gold, a brick wall, and some photos from Series Two. Always tricky illustrating a feature on music, you know...*

▲ *Director James Hawes and actor David Tennant conspire to find an extra 10 minutes of music-worthy footage in New Earth!*

> *"I did request that directors perhaps look out for a little more 'silence', partly to help me out… I think they responded by upping my workload by ten minutes per episode!"* Murray Gold

▶ few noises in the room during the take. "If you were making an album for Decca you'd worry about it," is Gerry's assessment. "Well, this might end up on an album," ponders Murray.

3.15pm. '6DW14' calls Ben. "Cybermen," mutters Murray. Ooh. "I know they can be a bit unpredictable, but the bowed crotales were a bit heavy on the last take," Gerry observes. I'm mentally parsing this sentence slowly, as the words are starting to lose their meaning. Murray, meanwhile, is worried about the woodwind. "Oh, it's the highest note that instrument can play, isn't it?" he finally realises. "That's why they're straining…" Never mind all that – when it says '13' in the cue title, does that mean it's from Episode 13 this year, or Episode 13 last year? I ask because we've thus far had a couple of 13s – which seemed to be from last year – and a '6', which was definitely this year. And an 'X2'. "That's this year, that's a bit of *Tooth and Claw*." And '8/9 – DW Devils' must be from *The Impossible Planet* and *The Satan Pit*. Murray doesn't seem bothered about being consistent with this – the 13s are *The Parting of the Ways*, the 6 is *The Age of Steel*. Oh well, as long as Murray and the orchestra can follow the system… Meanwhile, the band is playing that one that goes, er, 'Da da dum!' "It's totally ripped off from Eminem!" smiles Murray. "Which in itself is a sample of Led Zeppelin, I think."

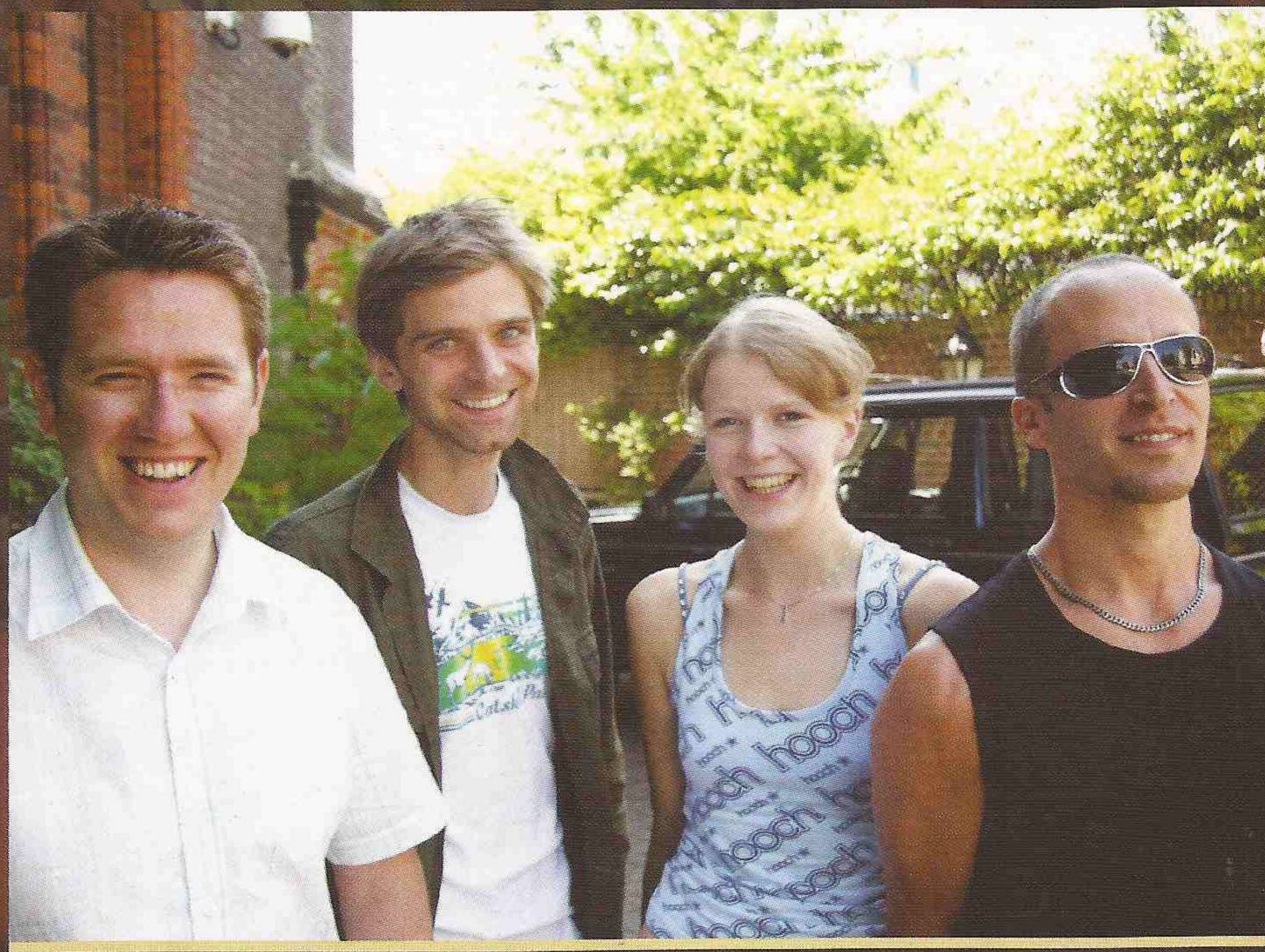
3.30pm. "Cup of tea!" announces Ben. Time for a 20-minute break. "Have I covered those lumpy trumpets?" asks Gerry. A question which I'm sure has never been asked before. "The trumpets are rising to the challenge!" says Ben on hearing a playback. "I hardly used them last time, and felt guilty because they're so good." I get a chance to look over the recording equipment. There is a huge, if slightly antiquated, 48-track mixing desk sitting there idle. Gerry has brought his own desk with him, and all these dozens of tracks are being fed into… a tiny laptop. Murray will take the multitrack recordings to Air tomorrow, have them properly mixed, and finally take away stereo mixes to import into his own sequencing software.

▼ *Erm. A harp. The orchestra must have been on a tea break.*

3.50pm. The orchestra is back, and it's theme tune time. "They've got much better at that!" he enthuses afterwards. And on to '13DW2' where, for the first time, they decide to retake just one section of a cue. Gerry's worried. "If you try to edit that on to the previous take of the first bit, it will sound a bit weird," he says, "as there's no sound in the room when they start." "Don't worry," Murray assures him, "there's a spaceship going by at the time."

4.20pm. "Recognise this?" I'm asked. "*Tooth and Claw*," is my confident answer. Well, the title 'Escape From Observatory' kind of gave it away even before I'd heard a note. "We need to re-do bar 87," says Murray. He's worried about a D flat somewhere in the horns. "It does your mouth in," apparently.

5.00pm. "F***ing marvellous!" Murray yells at the end of a take. And realises he's announced that to the entire orchestra, rather than just to Ben, as he'd intended. Good job he was saying something nice, really. On to '12DW18', and Murray decides that the end of this cue sounds like the theme tune to the kids' TV show *Rainbow*, and joins in by singing it every time. "Feed the whole world with a RAAINBOOOW!!!". That's 'paint', Murray, not 'feed'. How could you feed the world with a rainbow? His response is to sing it even louder on the next take. "It's been a hard session and you've all been fantastic," he tells the orchestra subsequently, "so let's have a break." Murray remembers he has to make a phone call. Unfortunately the person he is chasing, executive producer Julie Gardner, has left the building. "I was supposed to deliver a CD," he smiles, "and I've only just remembered." He brandishes said disc at me. Across it is written '*Torchwood* Theme'. Oh, please, let me hear it…? Murray just smirks. Evil swine.



▲ *Jake Jackson (mix engineer), Ben Foster (orchestration and "general interference") Olga Fitzroy (assistant) and TV's Murray Gold!*

6.00pm. We're back. "This is the 'Cyberman theme'," Murray informs me. "Those six notes, 'da da da, da da da'…" Take one: "Those horn swoops don't bed in very well, they're sticking out a bit," he reckons. "Can I just tacit them, then?" I get it: tacit = unspoken. I'm amazed at how well I'm following this. Next up is '6DW'-something, big emotional stuff from the Cyber episodes. This piece is 120 bars long, at a tempo too fast for me to guess at, and in 5/4 time. And there's a surprise false ending. "Any casualties?" enquires Gerry after a first take. Everyone clearly wants to have another bash at it.

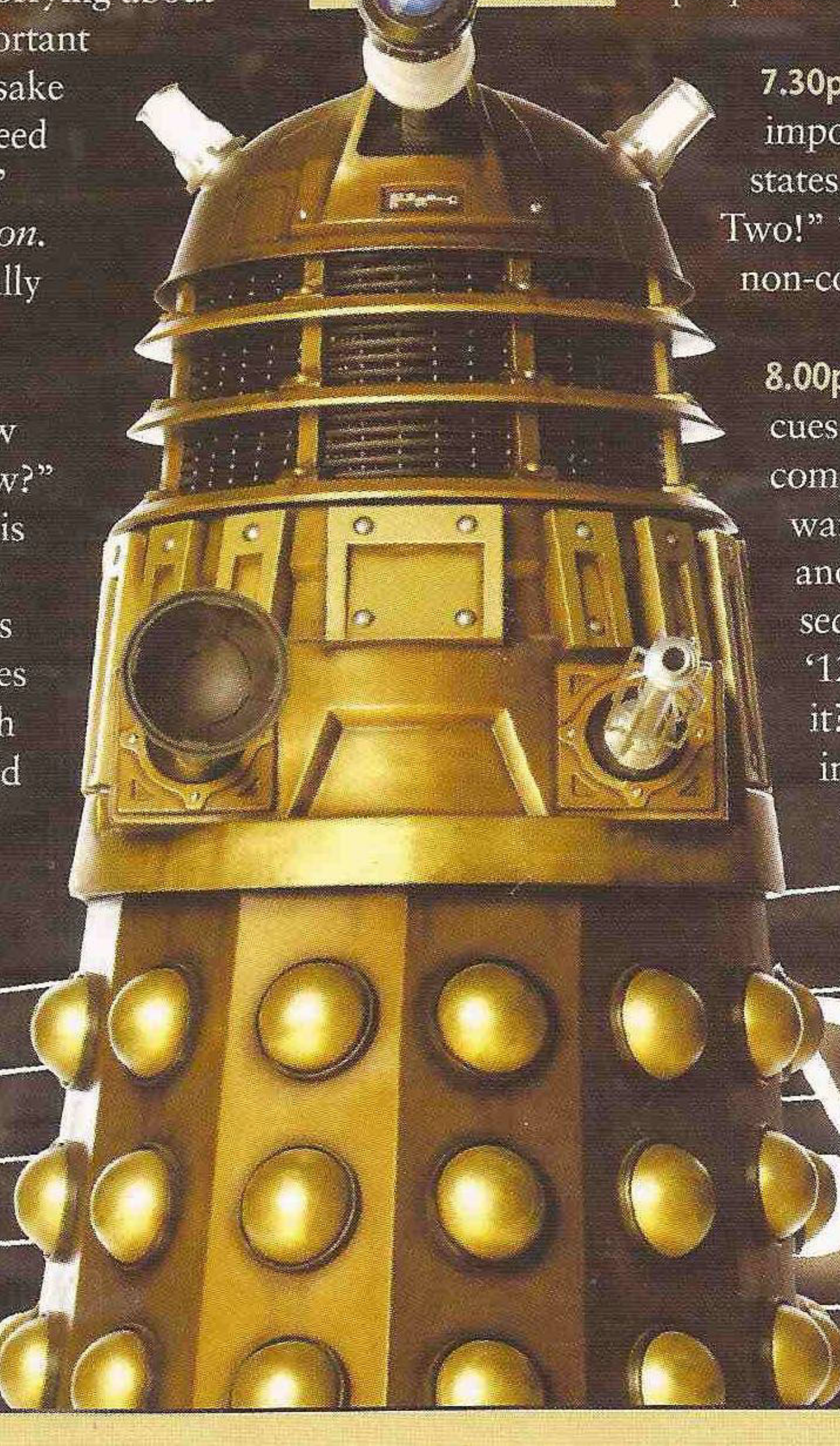
This cue is taking a very long time, but Ben's being justifiably meticulous – it's a very fast piece, so the tiniest of timing errors will be glaringly obvious. Suddenly the 'click track' – the computerised metronome which maintains tempo for the players – seems to go missing. This could not have happened at a less helpful moment, just as the players were getting to grips with a tricky cue. The eventual take seems fine to Murray, and Ben duly moves on to cue '3DW16' "This is low priority," frets Murray suddenly. He's worrying about missing out on some important material later on, for the sake of a cue he might never need again – the 'downloading' music from *School Reunion*. "Actually, that will be really useful," admits Murray, exercising his prerogative to change his mind. "How about a slow number, now?"

'Rose's Theme, Part 2' is what we move on to, at a a nice sedate pace. "It was quite good," acknowledges Murray after the first bash at it, "but I think we could afford to make it even more romantic. A bit more 'push'…?"

7.00pm. Ben's worried that there's a diminuendo missing. All I know is that I haven't got it. "How was the 'menace', Murray?" This piece needs to 'menace', apparently. It's cue '6DW1', so the titles aren't getting any more revealing. I long to find a cue called '*…And Then The Daleks Burst In!!*' Ben asks the orchestra if this cue can be made "more menaceful." "'Menaceful'?" mutters Murray in subdued incredulity. He's making words up now, isn't he? "He's the conductor," somebody adds, "so he's allowed to do that." "I think," Murray announces over Ben's headphones, "that it should be both 'menaceful' and 'threatensome'." He seems to be trying to put Ben off, for a laugh. Are these people really an hour behind schedule?

7.30pm. '13DW – End' "A very important cue, this, everyone," Ben states. "This will actually end Series Two!" "Not necessarily," mutters a non-commital composer.

8.00pm. One hour to go, and five cues to fit in. Actually, it's more complicated than that – Murray wants a load of individual notes and chords as well, in case any sequences run short. First up is '12DW14B-Rose'. "Recognise it?" Murray asks me. Er, not instantly, no. "Good. That means I can use it again!" I hazard a guess at *Bad Wolf*, and I'm right. "Let's do *Christmas Song*!" Murray suddenly shouts. What, *Song For 10*? Can he still remember the words? "'Well I woke up *todaaaaayyyy*!'" he sings, "but no, this isn't the vocal version, it's more of a John Barry take on the same piece."



9.00pm. The final hour passes in a blur of frantic activity, the highlight of which is the 'devil music' from *The Impossible Planet* – a marvellous, discordant blare of strings not unlike bits of The Beatles' *A Day in the Life*. The final cue finishes just seconds before the scheduled end of the session, so no plugs are pulled in the middle of a take, and everyone gets to thank and congratulate each other. And quite right, too – it's been a startlingly productive day, and I've been hugely impressed by Murray's music, Ben's confidence and the tightness of the orchestra's performance.

IT'S THE NEXT DAY AT AIR STUDIOS in London. It should be slightly more relaxed here – all concerned have a day-and-a-half to mix these cues into a form Murray can use on the remaining episodes. Arriving at the studios, and managing not to be too distracted by the presence on the entrance wall of George Martin's original, pencil-annotated score for The Beatles' *Yesterday*, I am shown in by assistant engineer Olga to hear Murray complaining to mix engineer Jake Jackson about his schedule for the next few weeks. ▶

▲ *Can Murray fit in any orchesrtral flourishes for **The Idiot's Lantern**? Read on, thrill-seekers...*

▶ – a conversation I heard at least twice yesterday. But today Murray is directing the work rather than doing it all himself, so Jake and Ben won't miss him too much if I grab him for a chat...

So how long have you been coming to Air Studios to do your mixing sessions?
Ever since I could afford to! I did *Hawking* here, the TV biopic, which was way before I did anything on *Doctor Who*, so it's probably about three years. We recorded the Crouch End Community Chorus stuff here, for *Dalek*, last year. I did the score for the Ant and Dec movie *Alien Autopsy* here, and a film called *Mischief Night*.

You're using the National Orchestra of Wales on your Doctor Who scores now, and this has been your second recording session with them. Is having the orchestra available something you pushed hard for, or was it asked of you by someone else?
Well, I pushed for it, and I think it was Julie [Gardner] who came back to me and said, 'Okay, they're up for it – when do you want to do it?' And this was the only week in two months where I didn't have a delivery deadline, so we went for 9 May. I thought that would also provide the best opportunity of benefitting the most episodes towards the end of this series. But I did say early on that the last couple of episodes should have the orchestra available, because although I didn't know what they were going to be about, they were bound to be rousing...

▲ *'Devil' music in **The Satan Pit** – a bit like* A Day in the Life *apparently.*

▶ ***Love & Monsters** gave Murray a bit of a break...*

Is it something you would like to have had available last series as well, rather than having to rely on using samples?
Yeah, I think I'd still like to have the orchestra as often as possible... but it's not always possible. And it does take a lot of time and energy... and, of course, I don't know how much of what we've recorded I'll be able to use. What's important is that the cues exactly match the action, and there's no guarantee that the music that I've got earmarked for certain sections will work across the scene. So I might have to rewrite cues from scratch. But I want to use as much of this orchestral stuff as possible, obviously, becomes it comes already sounding good.

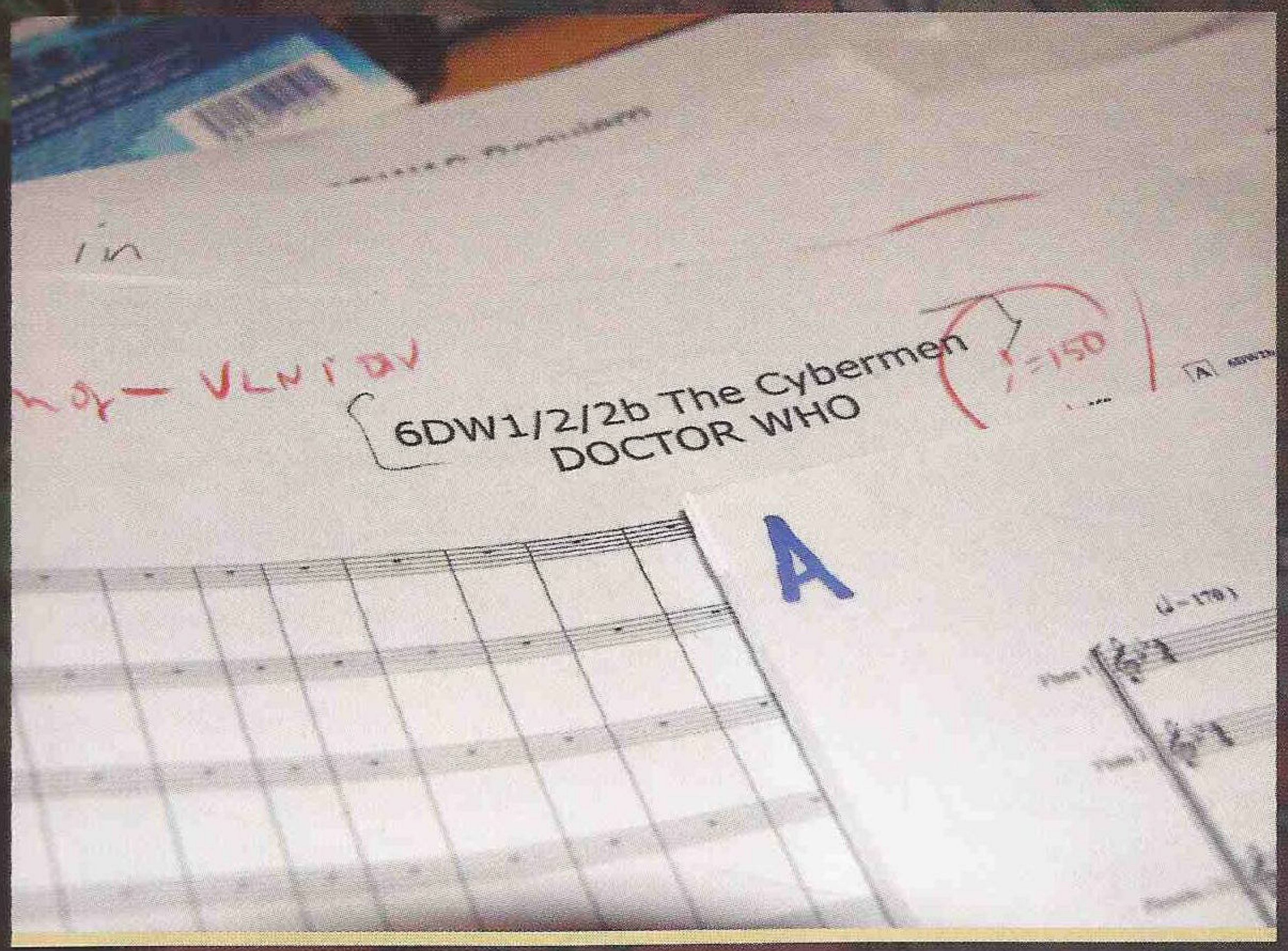
If you're not sure your music is going to work with the visuals, why are you not working to a rough cut or rushes?
The last episode I did was *The Idiot's Lantern*, and I'm in the middle of *Love & Monsters* at the moment. It takes two weeks to get the sheet music written for the orchestra, and there's actually been no episode, apart from the Christmas Special, where I have that amount of time between writing it and delivering it. Writing the music itself, I've got down to about a week now – it used to take at least two weeks per episode, and if scoring it for orchestra takes another two weeks, you just can't do it! So I have to just guess; compose on the basis of the script and hope that we can make it fit. That's why we recorded a whole load of 'get-out' chords.

Is that why you've been re-doing some of your older cues with the orchestra?
Well, I have at least seen the new episodes, so I know the emotional terrain of them. The 'devil music' we've done with the orchestra for *The Impossible Planet* is newly-written, although it's very impressionistic, they're not actually 'cues' as such. I've recorded some old cues from Series One that I wanted to see realised in an orchestral way, and also slightly caught up with myself because we've managed to record cues from as recently as *The Age of Steel*. I was trying to get some of the stuff from *Idiot's Lantern* in, but even that wasn't possible for time reasons.

Is the video editing biting into your time?
I think it's because I'm permanently working. Around the end of April last year, I'd completed ten episodes. I remember having just finished *The Doctor Dances* when I spoke to you at the start of May. And this time around, at the same point in the year, I still had seven to do! Okay, it's broadcasting a little bit later, but not *that* much later – so the back end of the job this year is much more compressed, time-wise. Seven episodes in nine weeks to be written, recorded and delivered!

And Doctor Who's always music-heavy these days – you're not receiving any episodes where you only have to write ten minutes' worth, or anything like that?
I did request that directors perhaps look out for a little more 'silence', partly to help me out. I think they responded by upping my workload by ten minutes per episode!

Standard practice in film and TV scoring is to use a temporary score of already-available music, to give the composer an idea of what the director wants. Has that been happening to you, and if so, what have you been presented with as 'temp' music? Are directors using bits of your music from last year's series, and saying 'can you give me something a bit like that'?
Graeme Harper 'temps' all of his episodes exclusively with my music. James Strong temped his with 80 minutes of [*Star Wars* composer] John Williams! Those two episodes have the tightest turnaround times of all the episodes – and they're still to come! Euros [Lyn] has his own favourites that he uses over and over again. James Hawes always uses my music now... I suppose it feels easier for me if they use my music to 'temp' with. All of the directors have had major coverage with music – the only one that doesn't have quite so much is Dan Zeff's episode [*Love & Monsters*], but that's a one-off in all kinds of ways...



◀ *A bit of **Doctor Who** orchestration. Yes, look impressed!*

▼ *Below: Music from **Rose** gets thematically raided for **Doomsday**.*

> *"Ben Foster takes all of my compositions, and makes them playable by an orchestra. I just don't have time to do that! And it would take me five times as long as it takes Ben, anyway!"* Murray Gold

Tell me a little bit about how you've got Ben Foster involved, and what the need is for someone to orchestrate and conduct the music after you've written it...
Ben takes my compositions, and makes them playable by an orchestra. I just don't have time to do that! And it would take me five times as long as it takes Ben, anyway.

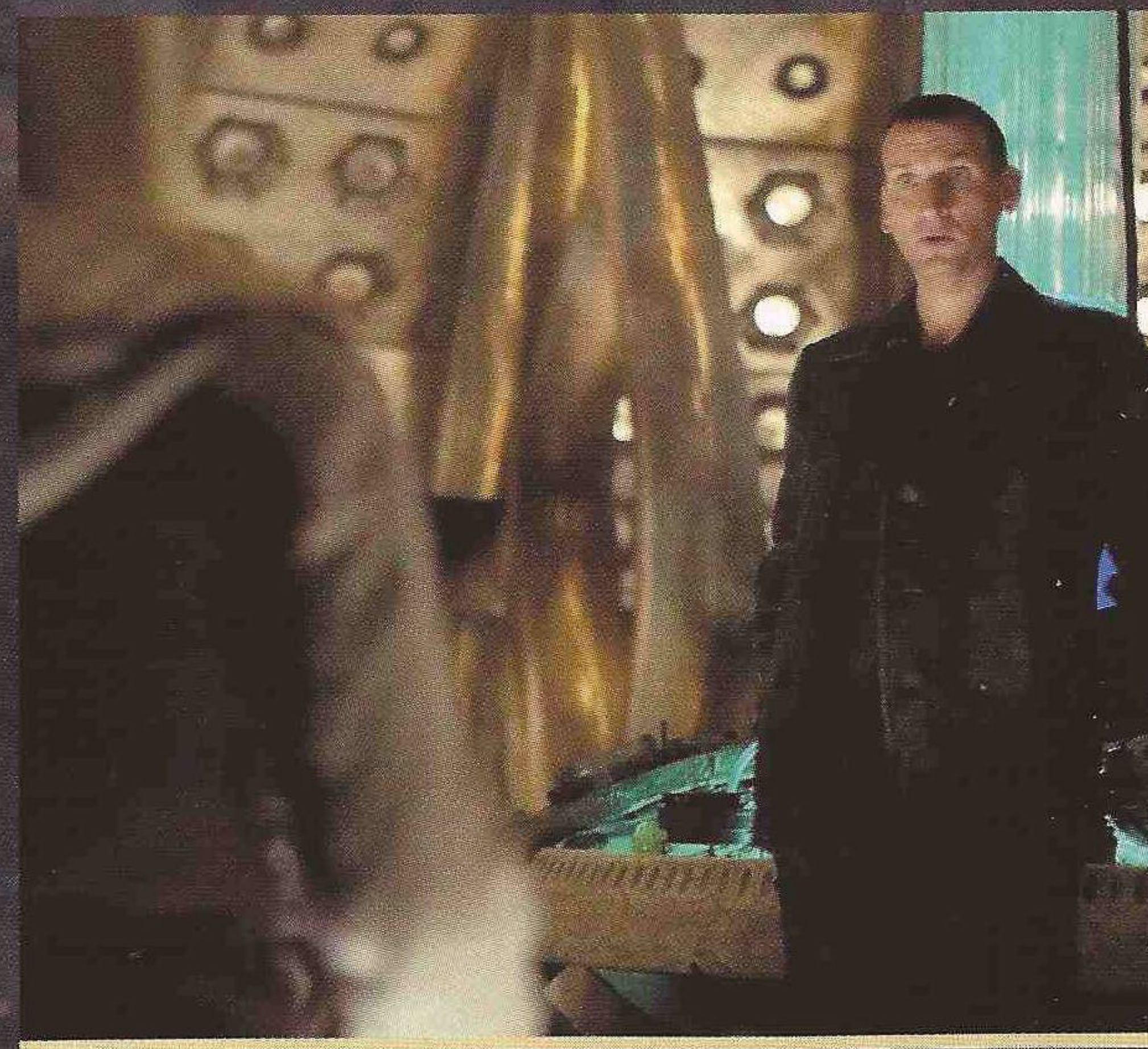
Ben's knowledge of the orchestra is exceptional. I've worked with a few orchestrators before, some whom work in Hollywood, but Ben's much more to my taste; I like the way he realises the pieces. I don't have the time to spend two weeks looking at score sheets, so Ben works on that while I'm busy doing another episode. I think in the time he's put together the scores for this session I completed Episode 11 and then Episode 7, and I'd occasionally meet Ben to discuss how it was going. Because this is the second time we've done it, everybody's a bit more confident about the process.

Given that this is for TV rather than for cinema, what do you think can be gained by having the material mixed by a dedicated mix engineer?
I don't know! That's why I'm doing it, to find out. I wanted to give it a chance to have the best possible treatment. If it turns out that it's significantly better, then I'll try to do it here all the time. But it's not cheap! I love Air Studios – it's not just the facilities, it's the atmosphere. It's laid back, the people are really nice...

And it's good not to be just sitting in your own studio for months on end...?
Oh God, that's driven me mad. It's been a long winter! I took last summer off and went to America, came back and thought 'I'll work from October until it's finished.' And you think the run-up to Christmas will go quickly, but of course you have to get to the end of April before the sun comes out... and it's just too long to be sectioned off on your own! And also, of course, I'm almost the last person working on it. It kinds of feels like everybody else has gone home and I'm still plodding on – I've still got five episodes to go!

How do you think your music has changed since you wrote that first cue for Rose, which must seem like years ago...?
I think I've got better at it, to be honest. That's a tough question, because I haven't had a chance to look back, to review the year-and-a-half of work. I just carry on moving forward. But when I listen to the music that's going on in there [next door, in the mixing room], I find it thrilling, because it feels like quite a distance has been travelled. But, at the same time, there's music in *Rose* that will feature again in *Doomsday*! So from that point of view, I still feel that what I did in *Rose* was thematically right. We open the second series with the same kind of tune that Series One started with, which was absolutely deliberate, and other stuff that was in *Rose* will come back in 12 and 13 this year, it has to. I think in the minds of the production team, they've settled on a way that they want to use music, and they've settled on it being 'abundant' and 'grand' and 'all-pervasive'. That's come from 'the top', that directive.

It's not that you've come along and said 'This scene and this scene need loud, exciting music' – it's an intrinsic part of the programme design? ▶



▶ Yeah. I remember that *The A Team* had that style in a way, in that it came to a point in every script where everything had been set up to allow 15 minutes of running around, with the theme tune blaring over the top of it. And I used to love that! It takes a lot of imagination, on television, to have all this exposition and then a burst of motivated energy and then a 15-minute denoument. It takes a lot of engineering, it's not as easy as some people give it credit for. It's a real technique and an art – sort of 'Powell and Pressburger', in 45 minutes! And the music follows that structure, to an extent, you get exposition, then running around, then glorious denouement...

How much opportunity is there, then, to make each episode 'distinctive', given that you like to rework old themes?

There's definitely a kind of similarity in the style across episodes, but then again, along comes something like *The Girl in the Fireplace*, which lived in a world almost completely of its own – very thematically-driven by a central motif around Madame De Pompadour. And the Cybermen have their own six-note theme which is in the first cue in *Rise of the Cybermen* and then you probably hear it about 40 times thereafter in different contexts. And when it kicks off, when the fuse is lit... the music has to go with it. There's no compromise, it will be 160-180 beats per minute, frantic and furious. Occasionally I'll send it in without 'choir', and inevitably 'choir' will be requested to be put on! But there's so much music around that the 'exposition' stuff does vary a lot from episode to episode. There is an attitude that is similar from episode to episode, and yet I think that most people, if you played them a cue from an episode, would have a pretty good guess at what episode it came from.

Is Doctor Who unique, then, in that people expect each episode to have an individual character as well as being part of a series house style?
Yeah, that's what makes it a tricky job! There's an 'arc', and also there's episode-by-episode variation. I love the way that there's a series of musical 'signposts' and emotional pointers back and forth between episodes and across series – the kind of *leitmotiv* format works really well sometimes. In *School Reunion*, for instance, the Christmas song is reincorporated into the score. That had originally come at a moment where we saw the new Doctor and Rose at their absolute happiest – and then that music came back, in connection with another of the Doctor's friends, and that makes you wonder whether there's a sense of the Doctor thinking 'I've been happy with you and I've also been happy with her'. It also makes you wonder whether this other woman is intruding on the Doctor and Rose's happy memories, that sort of thing. Our emotional memory, our journey since 2005... it's *already* nostalgic. There are episodes from last year which you already feel poignant about. It's like a photograph album, and we've got music that connects to those photographs. I really like that – and what I was doing with the orchestra yesterday, I have a few pieces earmarked for the end of this series, and at the moment I don't know which one will work best. It depends which memories you want to bring back, I suppose.

Do you still have the same enthusiasm for your work on the series, 18 months on?
There were several big emotional moments – one was getting the job, another was after I'd seen Episodes 4 and 5 of Series One, when I realised that without testing it on anybody else, Russell had had the audacity to come up with the most brilliant, confident take on *Doctor Who*. There were all kinds of really emotional moments for me on Series One. The rest of life seemed like a bit of a letdown in comparison, because there was the intensity of the working relationship I had with the directors – especially with Joe Ahearne towards the end – and the heightened melodrama of *The Parting of the Ways*, which I got e-mails about from fellow composers who were really moved. A very well known composer wrote to me and said that he's not able to use a *cor anglais* anymore because whenever he does, he sees a Slitheen on the toilet! So that was a kind of emotional high. And I think coming back, it took a while to get back into it after *The Christmas Invasion*, because that was another emotional high.

▲ *Murray oversees everything... by standing in a very camp manner!*

◀ *"...I said that's nothing you should hear me play piano..."*

▼ *Stomp-Stomp-Stomp... you'll hear this chap's theme about 40 times in Episodes 5 and 6.*

> *"There's definitely a kind of similarity in the style across episodes, but then again, along comes something like The Girl in the Fireplace, which lived in a world completely of its own..."* Murray Gold

Being broadcast at 7pm on Christmas Day and there being a song in it – at the time I didn't bother asking if they'd actually even used the song because I was expecting them to say 'Thanks for the song, it was lovely, but, er, you know...'

Did you supply them a variant of that cue, without the vocal?
I can't remember now. I don't think I did. I sometimes do give them alternatives, but sometimes when I'm just on the brink of sending them, I think to myself: 'Which one would you like them to use, Murray?' And once I've answered that question, it makes sense not to send the thing that I don't want them to use. And with the song, there it was in the episode.

But starting over again was quite tricky, I kept thinking, 'Where is this new body of themes going to come from?' Obviously for the Christmas Special I had to use the 'Bad Wolf' theme for the Doctor recovering from his regeneration. I think ultimately it does come down to me, there's a kind of personal touch – everybody else who works on *Doctor Who* seems to have a department, whereas *I am* a department. It's my ambition to have a department!

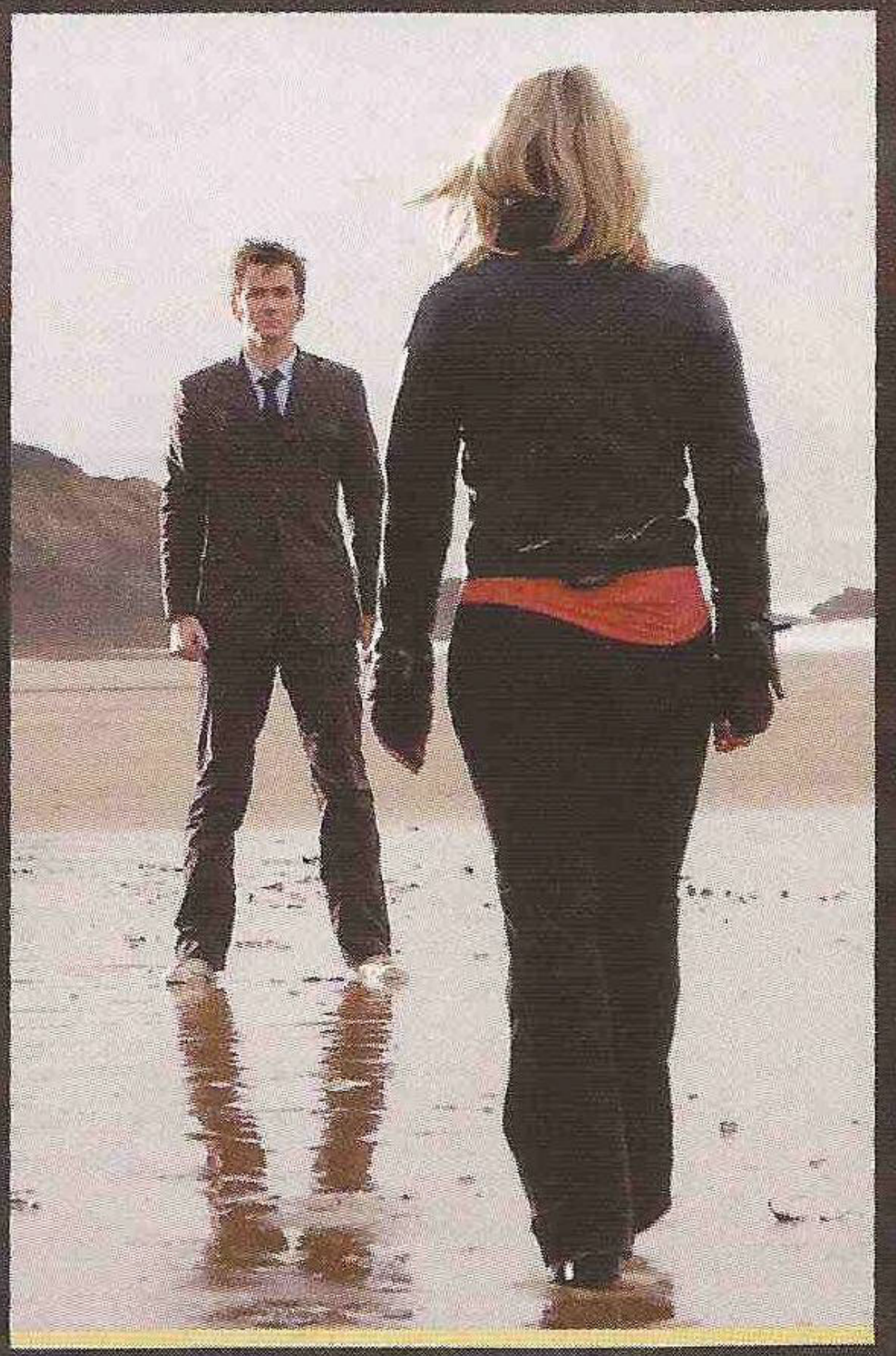
But you are happy to keep working on it? You are coming back for Series Three?
Yeah... we'll have to see how it goes. I'll probably stay on it as long as the present regime, because I really like them and I love the work – but it is hard work! But I like meeting all the *Doctor Who* people, and going to the parties and being the last to leave, which is my regular role! I always have this sensation that I'm the one who has just been let out of my hutch, whenever there's a screening – everybody else is relaxed, and I'm going at a hundred words a second...

And what about Torchwood?
I'm thinking about it! I haven't signed anything yet, but we've already established a tone for it, and I think I'm going to be involved with it one way or another... I think I will be overseeing it every week. That's about where it is at the moment. We've got a palette of sounds and a theme tune!

And after two series of Doctor Who – do you have a favourite moment or episode, in terms of your own work?
As for actual highlight moments, they're probably not very different to most other people's. Billie Piper and Christopher Eccelston in Episode 13, Chris saving her life then dying by absorbing the energy – that moment between them. The end of *The Doctor Dances* was obviously a highlight as well. And there's been a fair bit this series too, *The Girl in the Fireplace*, for me, was great... there's something so touching about the show, something so loving and tender about the way it's done, that really just gets me, actually! Something about *Doctor Who* makes you want to give everything you've got – you want to give as much as you can for it. It's like a close friend. DWM

See Gallifrey Guardian for exciting news – at last! – on a Murray Gold soundtrack album.

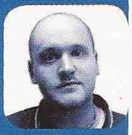
▼ *Not Pac-Man apparently, but a very expensive reverb thingy...*



JAC

RICHARD

PETER


CLAY

The country life's thought to be better
But with witches and cults out to get her
There's good cause to compain
For dear sweet Sarah Jane
(Thank god Doctor Who didn't forget her!)

THE TIME TEAM

Four fans. One Christmas in
Moreton Harwood. No escape!

IT'S NOT THE END, AND THE MOMENT hasn't been prepared for.

Richard has completely forgotten the Time Team are assembling in his house, and when I knock on the door he answers five minutes later wearing a dressing gown and a bemused stare.

"I thought you said Sunday," he says.

"It *is* Sunday," yours truly replies, pointing to Jac and Clay ambling up the long path from the station behind me.

Richard's face falls. "Oh dear. So it is. I think I had too much to drink after watching *Doomsday* last night, drowning my sorrows..."

"And funnily enough," I quip, "we've got four episodes to go before *Four To Doomsday*!"

"Yeah, hilarious," says Richard.

ONE SHOWER AND FOUR NUROFEN PLUS later, Richard rejoins the team as they settle to discuss the entirety of the Tom Baker years, and sum up their feelings on Season Eighteen in particular.

Peter goes first. "Tom's Doctor was completely unpredictable. Although you can generalise by claiming he was serious in the Hinchcliffe years, zany in the Williams years and sombre when John Nathan-Turner took over, that's a gross oversimplification. From his very first season his persona would shift radically between stories, and even within episodes. In *Robot* he's crazy, then in *The Ark in Space* he's dark and brooding, then in *The Sontaran Experiment* he's brave and heroic. He can switch between all those personas effortlessly, so they're all bubbling away together all the time. And remember that bit where he berates the Captain in *The Pirate Planet*; he goes from playing the fool to being deadly serious in the blink of an eye. Magnificent."

Richard nods as hard as he can right now. "Absolutely! Tom had charisma in bucketloads. It makes him so watchable. I remember going to see him at a jam-packed signing at a newsagents in Maidstone back in 1978. The theme music started and out strode Tom, standing tall and every bit the Doctor you saw on the screen! There was a real magic about him."

Jac's in agreement. "Charisma, charisma, charisma! Tom was a superb Doctor. Never less than a hero, a huge, larger-than-life hero, but you felt he'd be a great friend too. He could be scathing when folk deserved it, but was caring towards the 'little people' – if not always to his companions! That made him very different to his previous, rather more condescending incarnation." She thinks back over her years of Time Teamin'. "Hartnell just was the Doctor, because he was the first. We came to love him despite his grumpiness. I became fond of Troughton's Doctor when I stopped missing Doc Number 1. Never really warmed to Pertwee's Doctor at all. But Tom Baker was the Doctor almost from the first minute, until you couldn't imagine the character being any other way. I think we're going to find it quite hard to accept a new guy."

"I won't, I love Peter too," says Clay.

Jac treads on his toe. "We haven't seen him yet!"

"He probably meant me!" grins our Peter.

Suitably reprimanded, Clay gives vent, and he's not going to break the mood of serious Tom-lovin'. "He had a way of suggesting so much more about the character beneath what you were actually seeing on screen. He uses his face in such an interesting way, on top of being physically unique and striking to start with. I think we've all got so used to Tom being so hilarious and silly and self-deprecating on DVD commentaries and *Little Britain* and the like that we've forgotten what a brilliant, brilliant actor he is. He was born to play Doctor Who."

"We mustn't forget, though," says Jac, "that he was very lucky to have so many really great stories – *Pyramids of Mars, The Seeds of Doom, The Talons of Weng-Chiang, The Stones of Blood, City of Death*... But then, they wouldn't have been anywhere near so great with a different Doctor. So really, we're the lucky ones that so many factors – writing, producing, directing, acting – all came together to produce magic so often. I mean, I am looking back with slightly rose-tinted glasses, there was *Underworld* and *The Armageddon Factor* too – but at least if the Doctor's engaging, you can bear to keep travelling with him in the hope there's something better round the corner."

"He did get a bit naughty at times," says Clay. "For a lot of Season Fifteen he seemed to be either very grumpy or very daft. But I always looked forward to seeing him."

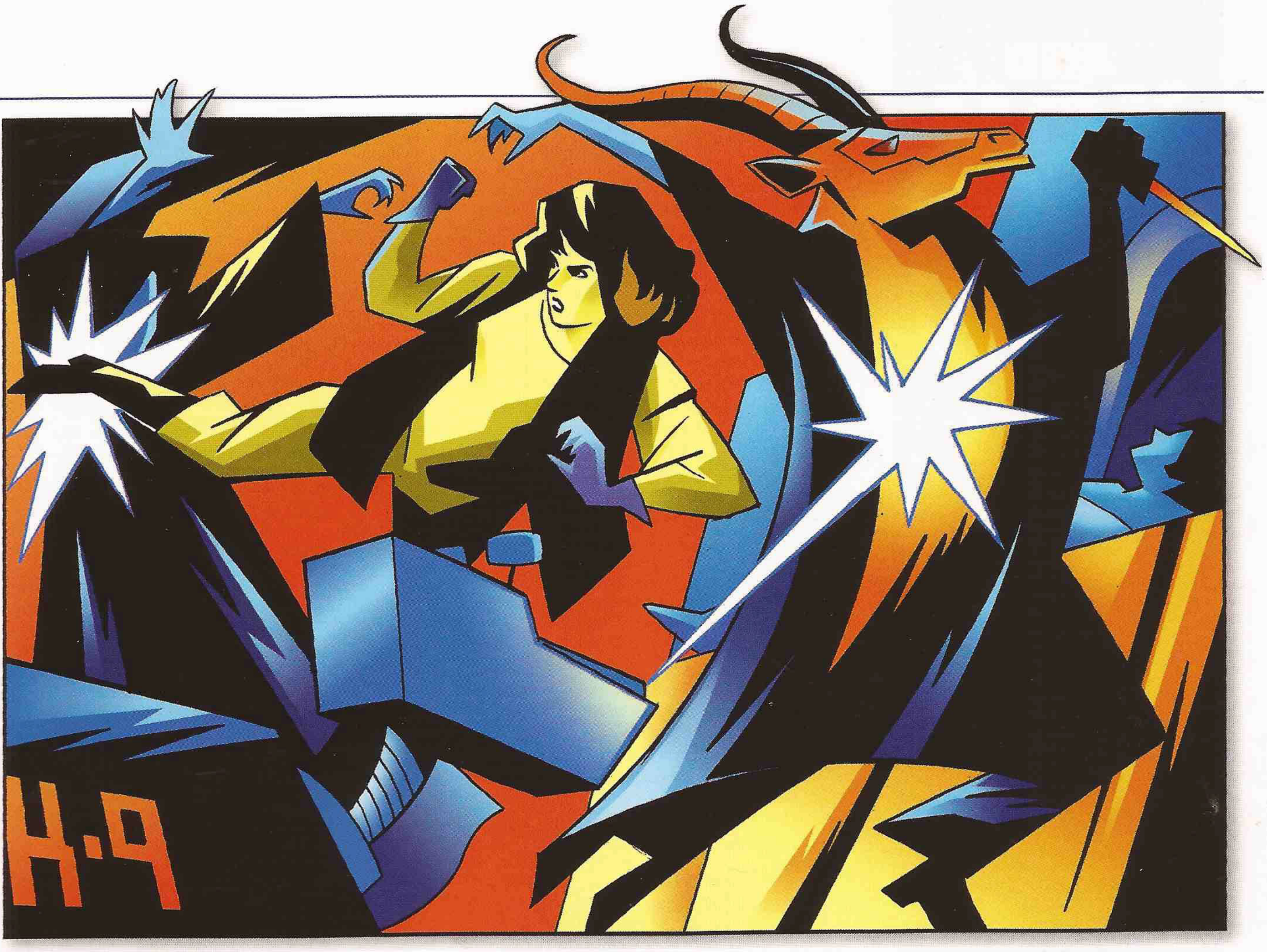
"Yeah, you just can't ignore Tom when he's on screen," says Peter. "If Pertwee was like a lightbulb, 'glittering', then Tom was a super trooper! And after all these years, he still remains the definitive classic Doctor in the mind of the public. What an act to follow!"

"And we've had some really memorable monsters come out of this era, haven't we?" says Richard. "Davros, the Zygons, Morbius, the Krynoid, Scaroth – they all seem to have left their mark in people's consciousness over time."

"Great companions too," sighs Jac. "Though Harry and Leela both left too soon. And I still miss Sarah Jane..."

And what of Season Eighteen? It's certainly been the most contentious season for the team so far. Peter goes first. "Personally, I think the show is losing its way a little. It's moved away from simple but brilliant 'monster' serials to more wordy, challenging sci-fi adventures. A lot of the humour and charm's disappeared, making it harder to become involved with the stories."

"There's nothing wrong with making the



series challenging and hard SF," says Clay. "My problem with Season Eighteen is that the ideas are great, really thought provoking and spooky and weird and clever, kind of *Sapphire & Steel* in a way, but apart from *Warriors' Gate*, they didn't come across on screen very well. We just got beardy men talking. And I'm a bit worried about the three new companions; Adric's a bit useless, and Nyssa and Tegan haven't been introduced properly, they're just suddenly there. I don't know who they are yet, and now the Doctor's changed too… it feels like too much too soon."

Richard's up next. "The programme always works best when those involved treat the threat for that week, whatever that may be, as if it's totally and utterly real and Tom, for the most part, did that so well. That's one of the biggest problems I have with Season Eighteen. He just seemed to give up on it at the end and was just going through the motions. Even in the Williams stories he likes being there!"

> "Tom had charisma in bucketloads – there was a real magic about him. Plus we had some of the most memorable monsters ever during his era." **RICHARD**

Jac disagrees. "I think he still cares – what might make it appear he doesn't is that a number of the later stories were so lacklustre that they're just leeching the charisma and intensity out of the performance with their shiny plastic sets and ludicrous technobabble. Mind you, that said, he managed to keep up his end up during the beigeness of Season Fifteen, when I began to lose the will to live!"

And so we bid farewell not only to Tom but also to script editor Christopher H Bidmead. Over to Clay: "He has brilliant ideas, but so often in this last season he has people *talking* about them rather than a drama *showing* them to us. Again, *Warriors' Gate* works as it's so visually interesting but a lot of the other stories of the season are slow and drab. He'd be a great writer for the series with someone like Douglas Adams or Robert Holmes as his script editor!"

JUST ONE LITTLE BIT OF BUSINESS LEFT before we say a big hello to Peter Davison as Doctor number Five…

It's the most inappropriate weather imaginable for a Christmas special. But here goes, and for the first time in the history of the Time Team, they're not going to be watching *Doctor Who*!

Cheers erupt as the titles of *A Girl's Best Friend*, the first (and only) episode of *K9 & Company*, appear on Richard's TV.

"Sarah Jane!" swoons Peter as Lis Sladen jogs away. "A little more mature and still looking fantastic!"

"Although her clothes-sense does seem to have deteriorated," notes Jac. "Funny how smug we were back in the 80s about the fashions of the 70s. It looks like she's been caught in an explosion in Chelsea Girl!"

Richard's shaking his head. "These titles really don't bode well. Poor Sarah looks like a chump – and what is K9 doing up on that dry-stone wall?"

"They're hilarious!" shrieks Clay. "24 carat comedy gold! Love the zooms. Ha!"

The story begins as Sarah's aunt Lavinia sits in her living room scoffing about stories of black magic in the area. "She looks like Jon Pertwee in drag!" exclaims Peter. "And the voice… you can smell the nicotine from here!"

Jac's smiling. "It's all so strangely domestic, with living rooms and roaring fires and everyday chat. Coming from shiny plastic Season Eighteen *Doctor Who*, you can hardly believe they're connected."

A moment later – Aunt Lavinia's disappeared, and a familiar face reappears… "It's just so, so lovely to see Sarah back again," sighs Peter. "How wonderful that we finally get the chance to reacquaint ourselves with an old companion."

"I love Sarah and I love K9, so what could be better?" agrees Clay.

Sarah's just about to open a mysterious box from 'the attic in Croydon' when she has to collect her young cousin (?!) Brendan from the train station. Then a

Compiled by
MICHAEL PRITCHARD

Illustrations by
ADRIAN SALMON

AND YOU SAID

K9 AND COMPANY

"For all K9 does the programme should have been called *Company and K9*. Poor K9. This was his big break..."

STEPHEN MARTIN, HINCKLEY

"Were the viewers really crying out for a show halfway between *Doctor Who* and *To The Manor Born*? I can't think why Russell T Davies didn't bring back any of these other oh-so-memorable characters alongside Sarah and K9..."

STEVEN MANFRED, WISCONSIN, USA

"The villains are clearly recognisable at the start but not when they're unmasked! The Bakers are sinister and then they aren't! Aunt Lavinia has mysteriously disappeared then hasn't! There's odd gardening talk halfway through, and all the coven members act petrified of K9 who's about as terrifying as a cheese grater! And yet for some reason I really wish they'd made the series..."

ROBERT KEELEY, E-MAIL

TOM BAKER'S ERA

"So many stories, yet such a high standard – any of his best half are brilliant, while none of the weaker half are anything but watchable. Well, except *Underworld*, and when I was six the shield guns made it seem exciting..."

ALEX WILCOCK, ISLE OF DOGS

"With a limited brief, Tom Baker took over from an established predecessor and made the part his own. From the peak of *The Seeds of Doom* to the depths of *Underworld* he was always watchable, never predictable or boring. It was an unmatchable achievement that any successor would find hard to surpass."

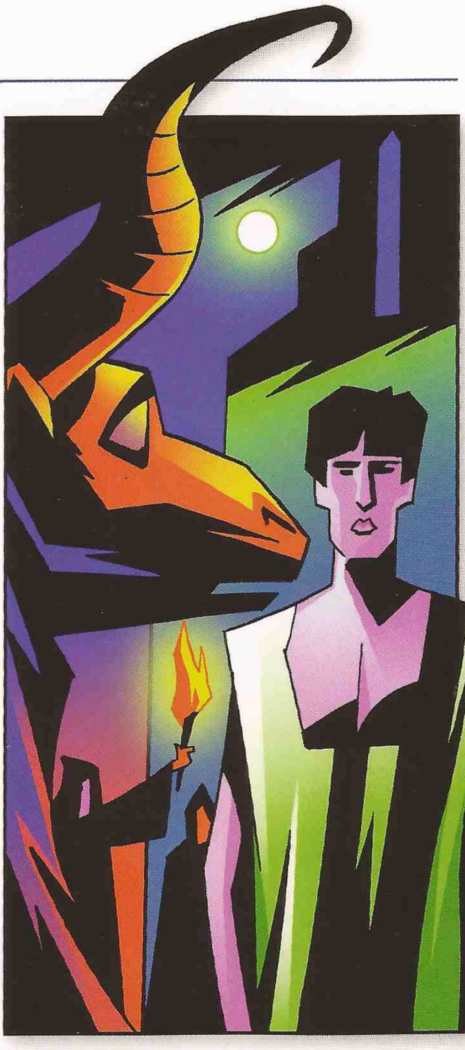
ALAN SHERIDAN, E-MAIL

"Tom's final season went back to basics on the one hand, debunking the postgrad humour and hauling Tom's Doctor back into brooding mode – at times pushing the character into the background to an extent not seen since the early 1960s. But the Bidmead stories were obsessed with the kind theoretical science ordinary viewers and even diehard *Doctor Who* fans struggled with."

ROBIN CALVERT, E-MAIL

"Thank you, Tom Baker, for saving your best performance ever for last."

STEVEN MANFRED, WISCONSIN, USA



retired General, Bill Pollock, comes in and talks about market gardening for a bit.

Jac's interested. "Do you think the soil has different pHs because there are bodies buried everywhere? Like – Aunt Lavinia's body! It must be a clue. Surely we wouldn't get so much stuff about soil and market gardening unless it was relevant?"

And then Sarah decides to open the box.

"That took a bit too long," says Clay. "We knew what was in there. I mean, nobody was expecting the Peking Homunculus or a Wolfweed to jump out."

Everybody claps when K9 emerges from the box – and relates a message from the Doctor to a wistful snatch of the *Doctor Who* theme.

"Just lovely," says Clay. "When Sarah says 'Oh, Doctor, you didn't forget…' you remember why she's the best companion there's ever been. And she's so lovely – the camera doesn't just love her, it runs up and licks her face!'

"She's a good choice for a spin-off," says Jac. "She's carrying this episode as the lead brilliantly."

"I wonder if the Doctor sent K9s to all his old companions?" Peter ruminates. "Wouldn't it be great to see Jamie on the wild Scottish moors, accompanied by a wee tin beastie... anybody?"

Richard's not taken with Brendan. "As with Adric, JNT seems to think the audience will identify with a nerd. Whatever happened to Ian Sears?"

"He was in *Yentl*," says Clay. "And it has to be said, he looks rather unrelated to Sarah."

"Oh, boys, there's nothing wrong with Brendan. He's quite sweet," says Jac. "And actually, Sarah's been quite rude to him and he's taking it all with very good grace."

SARAH, K9 AND BRENDAN GET TO KNOW THE villagers of Moreton Harwood (which has nothing to do with any Norwegian pop groups). "There's Bill Pollock, the sinister market gardener," says Jac, "Mr Tobias, the sinister local newspaper man. Lily the sinister postmistress, Tracy the sinister gardener, Peter his sinister punk son, and Howard and Juno Baker, the sinister couple next door."

"It's a pretty sinister village," reckons Peter.

"Pip and Juno Baker, or whatever they're called, are the most sinister," says Clay. "If Juno isn't one of the coven, her behaviour's even more suspicious than if she is! No innocent person gives that many significant pauses and looks."

There's some odd shenanigans around a greenhouse, Brendan gets kidnapped, and a policeman has a heart attack when he sees somebody dressed up as a goat. "So, that policeman had a heart attack, did he? Hmm. That's very convenient. Or..." Jac wonders, "IS MAGIC REAL?! That's heresy for *Doctor Who*!"

"What magic?" asks Peter. "It's hardly *The Wicker Man*. As far as I can see, the coven's done nothing wrong apart from wanting to kill that irritating Brendan. And no jury would convict them for that!"

Sarah and K9 ride to Brendan's rescue as he's prepared for sacrifice. "Go K9!" shout Peter and Clay. "This is what we want, K9 zapping and SJ kicking! Marvellous!"

"No, I want to learn more about market gardening and soil pH!" shouts Jac. Sarcastically. We hope.

> "Never mind all this zapping and kicking – I want to learn more about soil pH and market gardening!" JAC

The coven leaders are exposed... Richard titters. "It's rather unfortunate that when you get to the unveiling of the villains, you can't actually tell which characters they are." He presses the freeze frame. "The man is Pollock, I think, but who's the woman?"

"They don't even mention her in the dialogue," notes Jac. "Presumably that postmistress as she was the only other female."

"I still think those Bakers are up to no good," says Clay. "No-one's that creepy unintentionally. When they invited Sarah to their party, Juno said 'She'll come'. Sinister pause. Then Pip said '*Gooood*' in the most sinister way imaginable!"

"They must just behave like that all the time," says Peter. "'I've set the video for *Shoestring*.' Sinister pause. '*Gooood*.'"

Aunt Lavinia turns out to have been safe in the States all along, so Sarah and company can settle down for a nice Christmas. "That was a pile of unmitigated drivel," says Richard. "We should all count ourselves lucky that it never made it to a series."

"Well, I liked it you old humbug!" says Peter. "A piece of Christmas magic. And I still think that Sarah and K9 should have their own show!"

Jac's next. "I enjoyed it hugely, despite it being a bit rubbish. It was a jolly little adventure, and I'd certainly rather watch it than quite a few *Doctor Who* stores I could name. In fact, that was one of the most enjoyable Time Teams for ages! I can't imagine the show being anything other than a one-off, though..."

"Yes," muses Clay. "I loved it too, but wonderful Lis Sladen deserved better. What would episode two have been about? What was the pitch for a series? 'Sarah and a dog she has to keep secret live in a tiny village where nothing happens'? I do worry about some of JNT's decisions."

As it happens, Richard's copy of *K9 & Company* was taped off-air way back in December 1981, and as the credits fade... a picture of the new Doctor appears.

"What are the dangers of Event One?" asks a very posh-sounding announcer.

"Gosh, how exciting!" cries Jac. "A new Doctor after all these years! Can we watch it now?"

"No," says Richard with feeling, and goes back to bed. DWM

NOTHING DIES OF OLD AGE ON SKARO...

I, DAVROS

STARRING TERRY MOLLOY

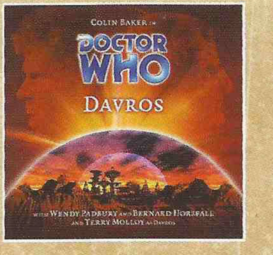
FROM SEPTEMBER, DISCOVER THE ORIGINS OF THE EVIL CREATOR OF THE DALEKS IN THIS NEW FOUR-PART AUDIO DRAMA!

Single CDs: £10.99 each (£11.50 overseas)
or buy all four for £35.00 (£41.00 overseas)

FOR MORE INFORMATION, PREVIEW TRAILERS AND SECURE ONLINE ORDERING, VISIT

WWW.BIGFINISH.COM

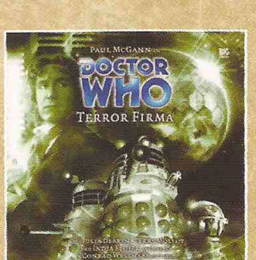
Other audio dramas starring Terry Molloy as Davos...


COLIN BAKER in
DOCTOR WHO
DAVROS
with WENDY PADBURY and BERNARD HORSFALL and TERRY MOLLOY as DAVROS

DOCTOR WHO: DAVROS
Humanity stands on the verge of a new era, but it needs the help of the galaxy's greatest ever scientist. But Davros is dead... isn't he?
Starring Colin Baker
Double CD: £13.99 (£15.50 overseas)

COLIN BAKER in
DOCTOR WHO
THE JUGGERNAUTS

DOCTOR WHO: THE JUGGERNAUTS
The Doctor and Mel face Davros and a new threat even more powerful than the Daleks!
Starring Colin Baker and Bonnie Langford, with Nicholas Briggs as the Daleks
Double CD: £14.99 (£15.50 overseas)



DOCTOR WHO: TERROR FIRMA
Doctor Who Magazine 2006 Readers' Poll Winner! The Dalek planet Skaro was destroyed, but Davros survived. Alone. With only thoughts of revenge keeping him alive.
Starring Paul McGann, India Fisher and Conrad Westmaas, with Nicholas Briggs as the Daleks
Double CD: £14.99 (£15.50 overseas)

Cheques payable to:
Big Finish Productions Ltd
PO Box 1127,
Maidenhead, Berkshire,
SL6 3LW, UK
Credit Card Hotline: 01628 824102
E-Mail: mailorderenquiries@bigfinish.com

Available from selected branches of **Ottakar's, Blackwells** and **HMV** and specialist retailers, such as **10th Planet, Galaxy 4, Forbidden Planet** and **Burton Books**. Or buy direct from **Big Finish** via mail order, or purchase online at **www.bigfinish.com**

BIG FINISH

Doctor Who, TARDIS and Dalek are word marks of the British Broadcasting Corporation and are used under licence. Dalek device mark © 1963 BBC/Terry Nation. Used under licence. Davros © Terry Nation 1975. Used under licence. Doctor Who logo © 1996. Licensed by BBC Worldwide Ltd. Ad by Stuart Manning

OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

NUNTON C
RESEARCH & DEVELOPMENT
No Unauthorised Entry
CROYDON
Aberdeen
WILLSHER

Illustration **BEN WILLSHER**

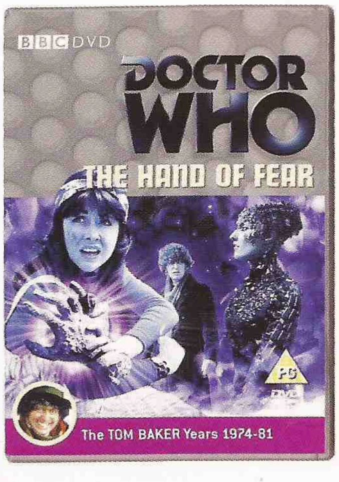
THE HAND OF FEAR

DVD BBC DVD/2entertain | **BY** Bob Baker and Dave Martin | **PRICE** £19.99 | **OUT** Now

THERE'S AN IDEA ABROAD THAT *The Hand of Fear*, Sarah Jane's last story, is about silicone life-form Eldrad's plan to revenge his own people. It isn't. Like Sarah's return in the recent *School Reunion*, it's all about the last scene – that moment when the Doctor and Sarah are forced to part company and bring to a close one of the best Doctor-and-companion partnerships *Doctor Who* has ever enjoyed. It's a brilliant scene, a sad farewell that begins with Sarah half-heartedly threatening to leave the TARDIS and ends with the Doctor receiving a summons from Gallifrey that means she will have to leave for real. Tom Baker and Elisabeth Sladen play their partly self-penned lines to heartbreaking perfection, and only a fool would say it wasn't one of the programme's most touching scenes.

But what about the rest of *The Hand of Fear*, and the 90-or-so minutes before the big 'goodbye'? Bob Baker and Dave Martin's story opens on planet Kastria with Eldrad, a Kastrian criminal, executed by obliteration into space for attempting to wipe out his own people. The story then moves to present day Earth, with the TARDIS bringing the Doctor and Sarah to a quarry where, caught in an explosion, they discover the alien traitor's fossilised hand amongst the rubble. It soon becomes clear that Sarah is possessed by Eldrad's spirit and, taking the hand to a nuclear reactor so that radiation may regenerate it, she is working to bring Eldrad back to life.

The sad truth about *The Hand of Fear* is that the rest of the story is nowhere near as good as the last five minutes. Having said that, one of the positive things about Baker and Martin's script is that it offers a nice change of pace and setting for the Fourth Doctor and Sarah. Rather than the grand isolated country houses of most of their Earth adventures, *The Hand of Fear*'s nuclear research station feels fresh and contemporary. It's a story that takes place in a world that definitely *feels* like ours. When Sarah is injured in the quarry explosion, we see an ambulance hurtling along a road, sirens blazing, as it rushes her to hospital; and similarly, when the Doctor follows the possessed Sarah to the power station, it's a journey he has to make as a passenger in Dr Carter's rather ugly Austin Allegro. It's also a story where characters have off-screen home lives, as shown when the power station's director, Professor Watson, takes the opportunity to phone his family when he believes he's going to die in a nuclear explosion. There's even the suggestion, with the Doctor and Sarah's early conversation about South Croydon, that the pair have only arrived on Earth in the first place so that Sarah can check how things are ticking over at home.



To be fair, the story does start with a reasonably exciting first episode. Director Lennie Mayne puts in some effective location work – the dramatic quarry explosion, for example, and the eerie sequence where Sarah makes her way to Nunton Research Centre, first glimpsed distorted in a roadside mirror and then filmed through a fish-eye lens to enhance her strange possession as Eldrad propels her towards the power station's nuclear reactor – and all in all, things build to an effective climax as, soaking up radiation from the reactor core, Eldrad's fossilised hand slowly comes back to life.

Unfortunately the plot virtually grinds to a halt for the next 25 minutes. Having reanimated Eldrad's hand, Baker and Martin fail to do anything much with it, keeping it hidden from view in boxes and storage safes, while, having released Sarah, Eldrad's spirit spends time hopping into the minds of other characters. Interest levels aren't raised by some particularly lacklustre set design – Nunton's drab control centre, lined with hideous airport lounge-style plastic chairs, and the uninterestingly silver Reactor Room with its not-very-heavy heavy door and absurdly colourful 'spinning jenny' door-lock.

Things are saved in the short term by the arrival, in Part Three, of the newly-regenerated Eldrad, now in female form after taking Sarah's body

print. Emerging from the reactor core in a striking, skin-tight crystalline costume, Judith Paris reinvigorates the story with a performance that is both strong and vulnerable. Sadly Paris doesn't get the screen time she deserves. Convincing the Doctor to take her back to Kastria, she doesn't make it far into the final episode before Baker and Martin regenerate Eldrad again, this time into the lumpen form of Stephen Thorne in a far less impressive costume, bellowing in an uninspired rehash of his performance as Omega in 1973's *The Three Doctors*. Even Kastria has the look of Omega's glitzy palace about it.

The disappointing thing about *The Hand of Fear* is that it starts out feeling fairly lively and inventive but winds up being about a boring alien who wants a planet to be King over. With an episode built on a series of booby-traps and Eldrad defeated by falling into a ravine, *The Hand of Fear* ends up as a composite version of the final episodes of *Pyramids of Mars* and *The Brain of Morbius* and is a massive let-down. The adventure is perhaps lucky that it has Sarah's leaving scene to be remembered by.

DVD EXTRAS

The Hand of Fear's limited significant 'Extras' – one documentary, Tom and Lis' appearance on *Swap Shop* and a commentary – suggest that, had the story been released a little later, it might have been one of 2 | entertain's new, 'limited extras' releases.

This shouldn't deter anyone, however, as what's on offer is well-made and engaging. As if to confirm *The Hand of Fear* is all about Tom, Lis and the final scene, Steve Broster's documentary *Changing Times* doesn't even mention the story itself until about 20 minutes in. Rewinding to Sladen's casting in 1973 and Baker's in 1974, the film looks at why the two worked so well together. It's a successful approach with Baker talking more deeply about the show than he usually allows himself, and *Hand of Fear* contributors such as Bob Baker and actors Glyn Houston and Rex Robinson make sure the story itself gets its moment in the spotlight. The documentary also has a nice visual style that shifts its 'talking heads' about the screen in a way that could have been irritating – but actually works rather well.

But can the Doctor and Sarah's story really be told with no reference to *School Reunion*? These DVDs' on-off relationship with current television *Doctor Who* is something that needs to be sorted out. Is it in or out? How is it that *Inferno*'s commentary can talk about recent TV episodes, but the Doctor's latest encounter with Sarah doesn't get even the tiniest mention on a documentary about the characters?

The Tom Baker commentary, recorded with Elisabeth Sladen and Bob Baker, is both relaxed and humorous. "I was like that at script meetings," he says, noting a rant from Eldrad in Part Four. He also has fun effecting an almost uncontrollable desire for Judith Paris when she joins the commentary from Part Three onwards. The idea of dropping in separately recorded comments hasn't quite found its footing, however. Although Philip Hinchcliffe's production points don't ramble on as much as John Levene's interruptions on *Inferno*, neither do they touch on anything that hasn't already been said in the documentary, which makes the work of recording and inserting them seem rather pointless.

As for the *Swap Shop* extract, it perhaps seems rather churlish to pick this as the disc's highlight – but Noel Edmonds... Tom Baker on blistering form... flares... soft toy dinosaurs... sometimes nostalgia wins.

VANESSA BISHOP

THE NOWHERE PLACE

AUDIO Big Finish | **BY** Nicholas Briggs | **PRICE** £14.99 | **OUT** Now

BIG FINISH
COLIN BAKER IN
DOCTOR WHO
THE NOWHERE PLACE
WITH MAGGIE STABLES AS EVELYN

SETTING A STORY IN TWO SEPARATE but linked time zones is a staple *Doctor Who* idea, one that's featured in all incarnations of the programme. It's used again in Big Finish's new Sixth Doctor audio play, adding a twist of *Sapphire and Steel* into a story of a malevolent alien force summoning people to their deaths in the 'nowhere place'.

The first time zone is 2197, where the starship Valiant bravely patrols the borders of the Solar System, protecting Earth's shipping lanes from hostile raiders. Captain Oswin is desperately trying to maintain order and discipline as various members of her crew begin to hear the maddening tolling of a bell. The Doctor has also heard the bell inside the TARDIS, and he's uncharacteristically frightened by it and by a sensation that something was terribly wrong when he was attempting to materialise in Evelyn's home time. Landing instead on the Valiant, the Doctor and Evelyn soon become the objects of Oswin's suspicions, particularly after one of her possessed crewmen throws himself through a 50-billion-year-old door that's appeared in the wall of the twenty-second-century spaceship, and into nothingness.

> "The cliffhanger to Part Two is stirring stuff, giving a much needed boost to the play..."

This mysterious door and what's inside is the focus of the plot, with writer Nicholas Briggs building up its menace with some pretty gruesome images of screaming faces being chewed up inside a giant mouth, and an insistent voice warning of 'Time's End'. The cliffhanger to Part Two, which features the previously sceptical Evelyn becoming the latest victim of the door's seductive powers, is stirring stuff, giving a much-needed boost to an audio that, during its earlier instalments, sometimes struggles to build up steam.

Early on, the Doctor says that he really must build a new sonic screwdriver – but what he could really do with is some psychic paper. It's difficult to shake the feeling that Briggs could have cut a couple of sequences of Oswin, a woman perpetually on the edge of a nervous breakdown, threatening to have the Doctor and Evelyn locked up, frozen or otherwise incarcerated at every opportunity (only to see them escape again). Oswin's the kind of by-the-book, obstructive bureaucrat who seem to exist in the Doctor's universe just to crop up whenever the author requires a handy stalling tactic to pad things out.

It takes a sudden change of heart from Oswin to allow the Doctor and Evelyn to escape the Valiant and arrive at the most entertaining part of the play. Materialising on a train called Ivy Lee in 1952, the Doctor gets to play at being a guard complete with a Hovis-ad northern accent. Meanwhile, Evelyn gets to put on airs and graces and gain the confidence of batty scientist Trevor Ridgely. The third episode, which principally focuses on the 1952 time zone and features the TARDIS actually being used as a police box, is where *The Nowhere Place* really comes to life, with Colin Baker and Maggie Stables obviously enjoying its comic opportunities.

Once the TARDIS returns to the Valiant for the final episode, things take a more serious turn. Briggs ties up the story in an efficient and imaginative if not especially exciting manner. The overall impression is of a play that leads its listeners around the houses, preferring to take the scenic rather than the direct route to get to its final, slightly so-so destination.

MATT MICHAEL

AUDIO ADVENTURES

PREVIEWS OF THE LATEST **DOCTOR WHO** AUDIO DRAMAS

Colin Baker in
DOCTOR WHO
The Reaping
with Claudia Christian and Nicola Bryant as Peri

AUDIO DRAMA Big Finish
RELEASED September 2006
FEATURING The Sixth Doctor and Peri
SETTING Lanzarote and Baltimore, 1984; the Moon, in the future

STARRING

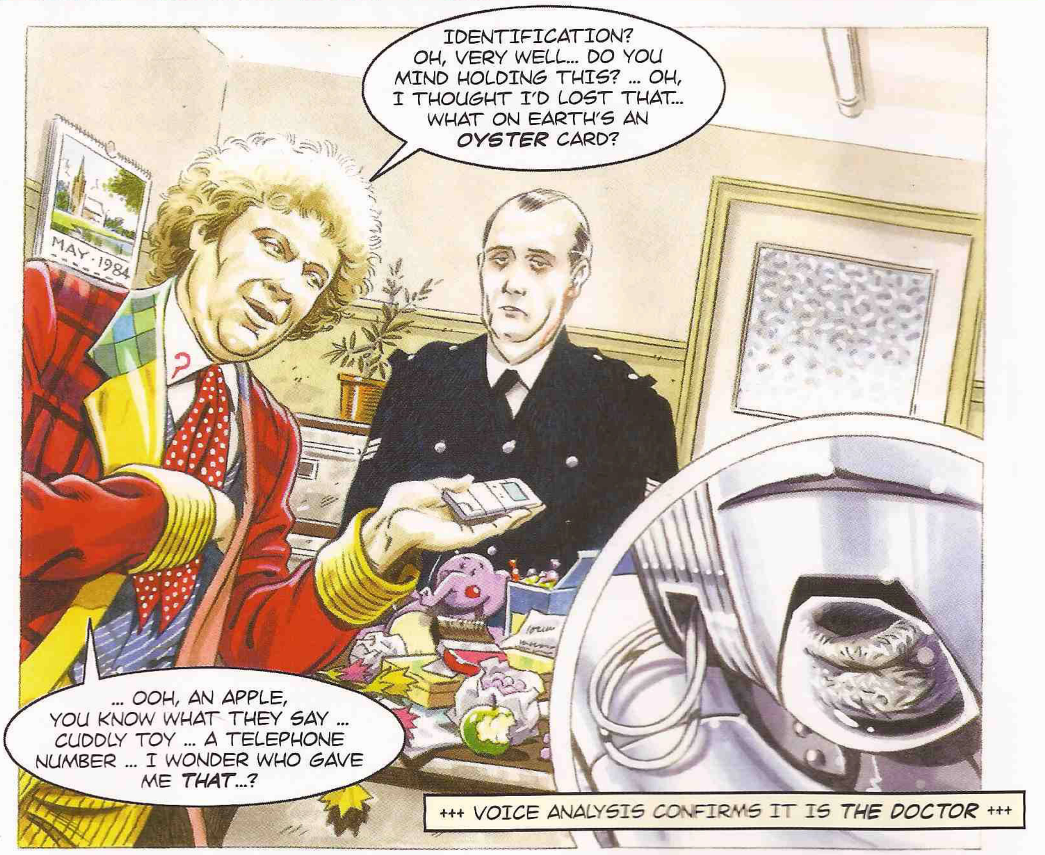
The Doctor	COLIN BAKER
Peri	NICOLA BRYANT
Janine Foster	CLAUDIA CHRISTIAN
Anthony Chambers	STUART MILLIGAN
Kathy Chambers	JANE PERRY
Nate Chambers	JEREMY LINDSAY-TAYLOR
Daniel Woods	VINCENT PIRILLO
Lt Doyle	JOHN SCHWAB
Mrs Van Gysegham	DENISE BRYER
Natalie Hamilton	ALLISON KARAYNES
Cybermen	NICHOLAS BRIGGS

DIRECTOR: Gary Russell

On 9 May 1984, Peri Brown woke up expecting to spend the day relaxing in Lanzarote – and then to leave her mother and stepfather to go travelling with some guys she barely knew. But since when did things go to plan where the Doctor's involved? Four months later, as her friend, Kathy Chambers, mourns her father, Peri returns home unexpectedly to her mother and friends – only for her and the Doctor to meet some other familiar, metallic faces...

▶ *Far left: Jeremy Lindsay-Taylor, Nicola Bryant, Claudia Christian and Jane Perry.*

▼ *Colin Baker and Denise Bryer.*


IDENTIFICATION? OH, VERY WELL... DO YOU MIND HOLDING THIS? ... OH, I THOUGHT I'D LOST THAT... WHAT ON EARTH'S AN OYSTER CARD?
MAY · 1984
... OOH, AN APPLE, YOU KNOW WHAT THEY SAY ... CUDDLY TOY ... A TELEPHONE NUMBER ... I WONDER WHO GAVE ME THAT...?
+++ VOICE ANALYSIS CONFIRMS IT IS THE DOCTOR +++

THE REAPING

Written by JOSEPH LIDSTER | Preview by MARK WYMAN | Illustration by MARTIN GERAGHTY

LISTENING TO NICOLA BRYANT AT this Big Finish recording in March 2006 was almost uncanny. Playing the American teenager Peri, Nicola can still sound exactly like she did in 1984. Quite right too, because the first of Joseph Lidster's twinned audio dramas (*The Reaping* and *The Gathering*, both September releases) takes the Sixth Doctor's TV companion right back home, in time and space. But it's a strange sort of homecoming with Cyber-technology around...

"We've gone back to 1984, and my original story, *Planet of Fire*," explains Nicola, "to see how Peri left her mother behind, and how she returns having discovered that her best friend Kathy's father has been murdered. So we meet my mother! It could be a little family story – but, of course, with the Doctor, it turns into a major adventure." Had Nicola always imagined what Peri's home life had been like? "Absolutely: there were many hints in *Planet of Fire*, which we worked on lengthily then to determine why Peri took off in the TARDIS. It was important that I was a very unhappy teenager."

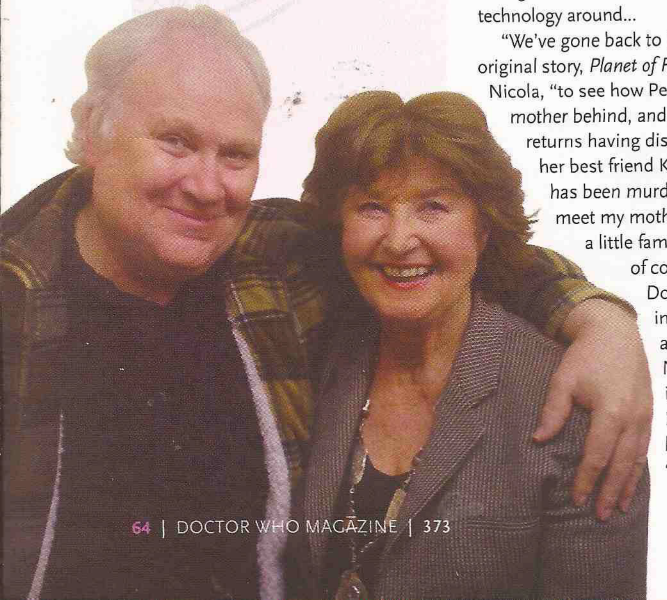
"So it seemed a good idea to leave everything you knew behind!" interjects Nicola's friend Claudia Christian, famously Commander Ivanova in the sci-fi epic *Babylon 5* (1994-98). The two actors bonded at a Sheffield convention and now live in the same area of London. Although of similar age, here they play mother and daughter – and are clearly having a ball. "It's just that horrible tension," Nicola continues, "between my rebellious teenager, too adventurous and bright to hang around, and her understanding Mum. They clash because they're too alike."

"That's exactly right," Claudia nods. "They share that snappiness and impatience. There's often a deep love underlying relationships where two stubborn people go head-to-head. Because Nicola and I know each other it's easier to display antagonism and genuine concerns. When we yell at each other, it's real!"

"Yes, that has helped to bring it off the page," agrees Nicola. "This is a really well thought-out script and I love how Joseph has linked so many stories together."

Time to ask the author about these back-to-back stories – almost four hours-worth of drama! Was Lidster offered both commissions at once, or was writing *The Gathering* a consequence of how this one progressed? "That's a long and complicated story!" he admits. "Basically, these plays were originally set to come out a year apart. *The Gathering* was then brought forward by a year, so I asked producer Gary Russell if I could link them, but they were written separately and this is very much a standalone play."

Current TV *Doctor Who* seems to use domestic scenarios in ways that perhaps the series rarely did in the past. Was Joseph writing Janine Foster as a version of Jackie Tyler? "Jackie is my favourite character to have ever been in *Doctor Who*," Joseph declares, "but I'd had the whole Peri/Janine relationship in my head for years. About 100 years ago, when starting my first piece of *Doctor Who* fiction, I had Peri and the Doctor returning to meet Janine. Their relationship is almost sisterly, quite different to the Tylers. Peri is



GALLIFREY:

SERIES THREE: APPROPRIATION

CD | BIG FINISH | £10.99 | OUT NOW

The third release from the current series set on the Doctor's home planet, starring Louise Jameson and Lalla Ward.

---

adventurous but also quite sarcastic and spoilt, so that gives a good idea of her relationship with her mother."

"It's been fun to play a character with a nasty streak," offers Claudia, "and adorable to have Nicola play it so youthfully. It's harder to yell at someone who's so sweet and perky..."

"Ah yes, that's Peri!" laughs Nicola. "Recording with a friend like Claudia automatically brings much more into the relationship – likewise with Jane Perry, as Kathy, as we've worked together before. Then there's Colin and I, who go so far back that it's almost time-travel..."

This being, of course, Colin Baker, the Sixth Doctor, who takes Peri back to 1984...

"When I was, like, 12..." suggests Nicola innocently.

"No, you were nine," insists Claudia.

"I think the new series – which, to my relief, is wonderful," says Baker, more seriously, "must have resonated through and made it OK!" To take a companion home? "Yes, because last year's stories demonstrated the interest in taking a girl from an ordinary background into the TARDIS. The Doctor knows about intergalactic travel, but the humans caught up in it are the interesting bit. It's character-led drama rather than event-led, which I applaud wholeheartedly."

Nicola, isn't it strange to return to Peri's beginning and add so much more detail and colour?

"No, because I was thrilled by – and envious of – Billie Piper's episodes. For every assistant who gets in the TARDIS, what time-line do you leave behind? That reality was never addressed in the TV series until recently. So, getting the opportunity to do that through Big Finish is great."

It's hard to keep a Cyberstory secret, and there's one on the CD cover! How did Lidster approach writing for 'classic' Cybermen? "I was more scared of the Cybermen on TV than I ever was of the Daleks, so I was really pleased when Gary wanted them here," Joseph explains, "except that they're quite difficult to write for, being completely emotionless. I was writing my *Bernice Summerfield* play, *The Crystal of Cantus*, alongside *The Reaping*, and in both I've tried to emphasise other characters' reactions to the Cybermen. They are scary on a psychological level: 'they are what we could be'. So, it's all about people's fear of dying. They're also rampaging monsters with superhuman strength, so that's good too!"

Was Peri's Baltimore background ever stated before? "The Big Finish version of Peri comes from Baltimore, so that's where we go. I've never been to America, let alone Baltimore, so apart from my research Gary got [American *Doctor Who* fan website editor] Shaun Lyon to check on my Americanisms."

Finally, don't Lt Doyle (played by John Schwab, alias Bywater from the TV episode *Dalek*) and his fellow police officers recall mid-1980s genre movies like *Robocop* and *Maniac Cop*? "That wasn't hugely conscious," Lidster says, "but I was certainly drawing on memories of '80s American movies, like *The Breakfast Club* for Peri and Kathy and horror movies like *Candyman* and *A Nightmare on Elm Street*. There's talk of proms and sleepovers and people drink coffee before dying horribly. Being trapped in one building obviously isn't unique to that genre but that's the style – it's *Doctor Who* meets Michael Jackson's *Thriller*!" DWM

> "Peri is adventurous but also quite spoilt, so that gives an idea of her relationship with her mother."

WE'VE MET THE CYBERMEN BEFORE, MOM...

DOCTOR WHO™

COLIN BAKER IN

THE REAPING

RELEASED EARLY SEPTEMBER 2006 ON DOUBLE CD
priced £14.99 (£15.50 overseas)

ALSO AVAILABLE

PIER PRESSURE

THE NOWHERE PLACE

AVAILABLE FROM SELECTED BRANCHES OF:
Ottakar's, Blackwells and HMV plus specialist shops such as 10th Planet, Galaxy 4 and Forbidden Planet. Or buy direct from Big Finish via mail order!

CHEQUES PAYABLE TO:
Big Finish Productions, PO Box 1127, Maidenhead, Berks, SL6 3LW

CREDIT CARD HOTLINE:
Telephone: 01628 824 102
Fax: 01628 824 314
Email: mailorderenquiries@bigfinish.com

SUBSCRIPTION DEAL:
Subscribe to Big Finish's DOCTOR WHO range to receive free CDs, behind-the-scenes features, and autographed covers plus our annual DOCTOR WHO subscribers' free story.

SUBSCRIBE AND SAVE:
Six stories for £70.00 – save almost £20.00! (£79.00 overseas) or purchase 12 stories for £140.00 – save almost £40.00! (£158.00 overseas)

BIG FINISH

www.bigfinish.com

Doctor Who and TARDIS are trademarks of the British Broadcasting Corporation and are used under licence. Doctor Who logo © BBC 1996. Licensed by BBC Worldwide Limited. Cybermen © 1966 the estate of Kit Pedler & Gerry Davis. Used under licence. Cover by: Lee Binding. Advert by Stuart Manning

Hmm? Quite so! It's the...

MATRIX DATA BANK

– Barbara, are you all right?

– I think so – no broken bones. Thank goodness my enormous hair cushioned my fall. What happened?

– The Ship seemed to give a tremendous judder and heave, then we were... here, wherever here is.

– And where's the Doctor?

– *Cough cough* ... no need to worry, my dear Barbara, I have the situation totally out of control.

– Oh yes, Doctor? Then what's happened to the Ship?

– Really, Chesterfield, there's no need to dicker about like a headless chicken. I was merely experimenting with a new combination of the Ship's levers and dials.

– You haven't answered Ian's question, Doctor.

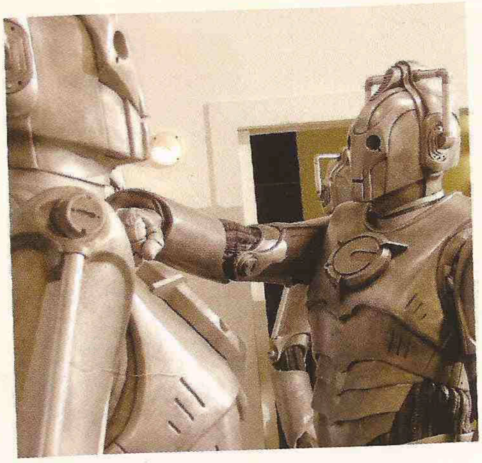
– Question? Questions, hmmm ... hee hee, how very appropriate, yes, questions... this is the domain of Sorvad, you see, where questions are very much, uh... line, Verity!

– (*The order of the day.*)

– The order of the day, you see, yes, hmm. Answer the questions and we return to the Ship.

– And what if we can't answer them?

– Then we remain here. Forever! Yes, forever...



BREACH OF THE PEACE?

– Well, all these questions seem to be about the episodes called *Army of Ghosts* and *Doomsday*, Doctor.

– Oh yes, I am familiar with those events. I must say, the adventures of my tenth incarnation seem dangerously fast and brightly coloured. As if the people making them were all on gloves!

– You mean drugs, Doctor.

– That's what I said, Cheggers. Barbara, first question if you please.

– It's been sent in by **KEELY YOUNG**, Doctor, via e-mail.

– E-mail, yes... a form of instant communication using advanced computers. The E stands for Electric. Go on.

– She asks, "*You know when the Doctor reverses the breech in* Doomsday, *why doesn't the TARDIS get sucked in then. As it went to parallel Earth and must be covered in voidstuff?*"

– Dear me, what appalling spelling, grammar and punctuation. I suppose I must answer... what this barely-educated young lady should remember is that my Ship is not an ordinary object, dear me, no. It is protected by all manner of alarms, springs and tumblers, specifically to prevent it falling victim to such forces. Dear me, the Ship survived being pulled into a parallel universe, it can certainly stand fast against a mere breach. I remember on the planet Quinnis...

– Next question I think, Ian. And quick!

– Right you are, Barbara.

LEVER TEASER

– This one's from **HAMZAH KHAN** in Slough, who has two questions, also about *Doomsday*.

– Huff. Isn't anyone out there interested in how exactly I outfoxed that Koquillion, or where I was during two whole episodes of *The Massacre*?

– Apparently not, Doctor. Hamzah asks "*If the Doctor was planning on sending Rose to parallel Earth and reversing the breach on his own, who was he going to ask to hold the other lever in the Torchwood ghost shift room?*"

– Dear, dear. The solution is obvious, my boy, obvious. The ghost shift only worked when both levers were depressed, as was clearly shown. My future self planned to send Rose away, then operate the first lever, then attach himself to the other lever with the mag... magnet... mango... Verity?

– (*Magna-clamp.*)

– Yes, the maggot clamp, indeed.

– But then why did the Doctor take two magna-clamps from the Torchwood stores?

– Really, Barbara, apply your intellect! To be on the safe side, in case one of them didn't work!

– Sorry, Doctor.

– I should think so too. Now, the next question, please, and then we can all return to the Ship. I'm rather hungry. Yes, I shall adjust the centrifugal frequency of the food machine... the twenty-first century delicacy Cheestrings, I think, washed down with a cup of Coke Zero, Barbara. Yes, delicious, delicious!

NULL AND VOID

– Another question about *Doomsday*, Doctor.

– Really, Chipperfield, doesn't anybody care about Chloe Webber? I would have dealt with her in five minutes – all she needed was a jolly good smacked bottom!

– **EZZI** aged 10 writes via e-mail to ask "*Mickey's 'world hopper' can only take one person. Yet later in the episode when Rose nearly fell into the void, Pete appeared with only one 'world hopper', and transported them BOTH to the parallel Earth. How is this possible?*"

– Dear, dear, Ezzi, my child. Look closely at the scene and you'll note that Pete is wearing one hopper and carrying another for Rose. Next!

– Ezzi also asks "*How could all the Cybermen be sucked into the void, when some which had been made that day, like Cyber-Yvonne, hadn't travelled through to a different world?*"

– Ah, yes. An interesting point. Yes, very very interesting...

– Well, Doctor?

– Don't press me, Barbara! I have the answer. Yes, it's really very simple.

– Go on then.

– Perhaps it was... yes, erm... er... line, Verity, line!

– (*The Cybermen who converted Yvonne were...*)

– Ah yes, yes, the Cybermen who converted Yvonne were part of the advance guard. They crossed over before the other ghosts, bringing the conversion equipment with them as part of, er...

– As part of their plans to take over the Torchwood Tower?

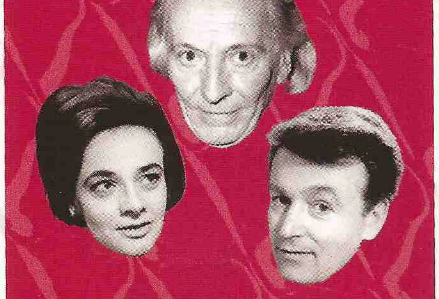
– Yes, quite correct, Barbara. And that equipment and the raw materials for the conversion were from Pete's world, hence – do you see...?

– Voidstuff galore!

– Quite right, Chorlton. Hence, I think I can say, without fear of contraception, they were all sucked in, so no more Cybermen, and I prefer answering questions to any day.

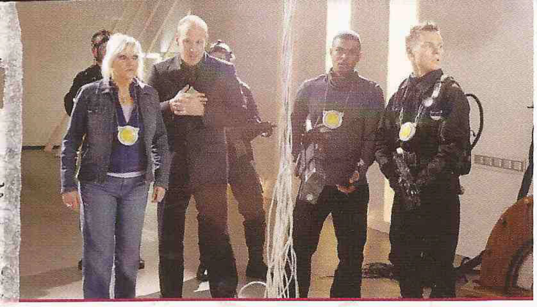
– One last question, Doctor, and it's rather an odd one.

– What a nuisance.



YOUR **DOCTOR WHO** QUERIES ANSWERED BY THE FIRST DOCTOR, IAN AND BARBARA

(AND VERITY LAMBERT AND RUSSELL T DAVIES TOO)



FETCH, RUSSELL, FETCH!

– **DAN FISHER** writes *"Why are the names of all the companions in the new series – Tyler, Adam, Jack, Martha – the names of characters from the 1977 story* Image of the Fendahl*?"*

– Ah. Hmm. Yes. I shall have to use the Time-Space Visualiser to contact Russell T Davies about this. Yes, Chippenham, that's the setting for Cardiff 2006. Here comes the answer, yes, look up there, watch the Visualiser...

– *"Hello, Doctor Who, Ian and Barbara!"*

– Hello, Russell!

– Hi.

– Hello, young man.

– He looks very cheerful, doesn't he, Doctor?

– Hmf. Yes, indeed. Mmm. Dear dear. Well?

– *"It's a total coincidence. Or perhaps it's the Fendahl making its baleful influence felt through time, in which case the next companion will be called Thea Stael-Fendelman!"*

– He's gone, Doctor.

– And we must go too, yes, all of us. Back to the Ship. Susan will be beside herself.

SHORTLY...

– Grandfather! Oh grandfather!

– Yes, yes, stop worrying, my child. Now, Barbara, Chesserman, I can confidently predict that we have materialised in England, 1963! Open the doors, Susan.

– Grandfather!

– Let's go out, come along, don't dawdle!

– Hold on, Doctor. This isn't England 1963!

– It looks more like the Relief of Mafeking in 1900!

– Grandfather!

– Susan's fallen over!

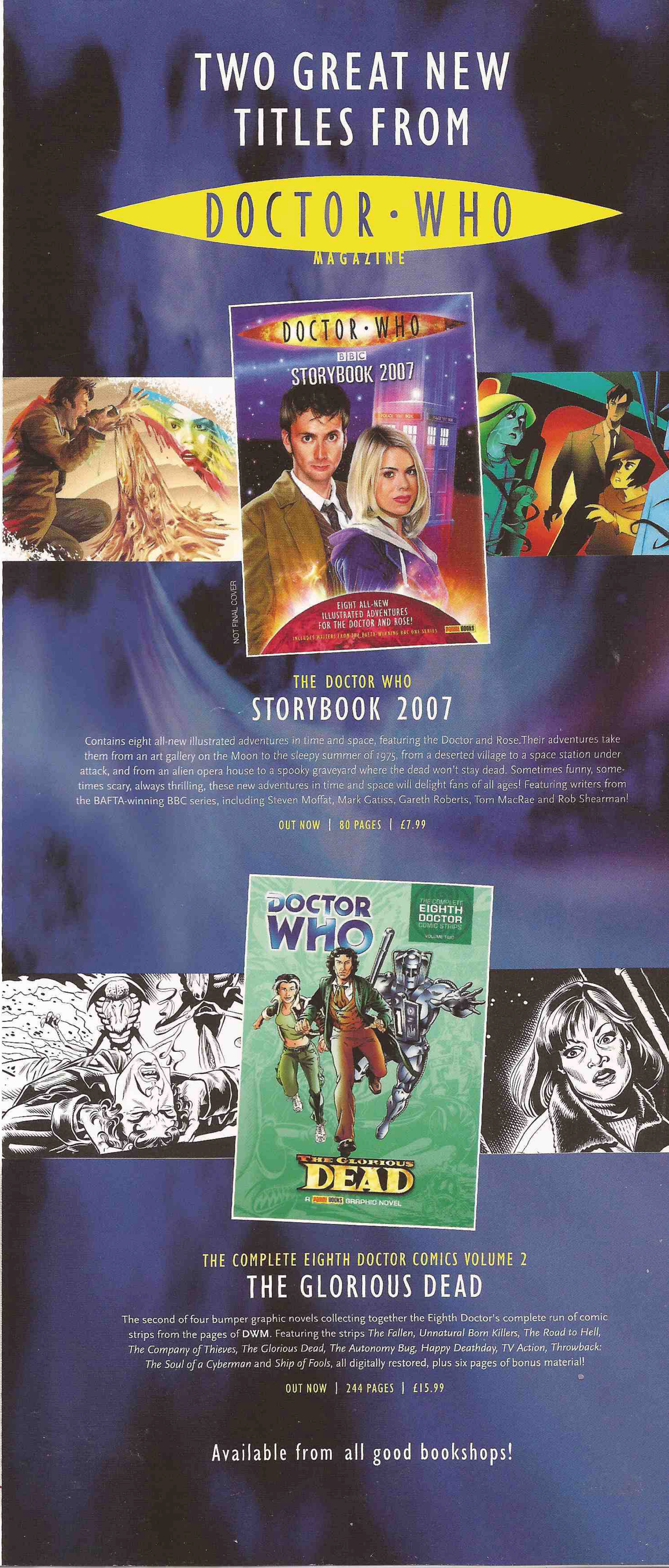
– Ian!

– And Barbara's been dragged off by the Boers! *CREAK! CRUNCH!*

– Now the Ship's fallen down a hole! What shall we do, Doctor?

– Why, what else, Chessington? Split up! Meet you back here in seven weeks...

Sorvad is on holiday and so only appears in pre-recorded film inserts. DWM



TWO GREAT NEW TITLES FROM DOCTOR·WHO MAGAZINE

DOCTOR·WHO
BBC
STORYBOOK 2007
EIGHT ALL-NEW ILLUSTRATED ADVENTURES FOR THE DOCTOR AND ROSE!
NOT FINAL COVER

THE DOCTOR WHO
STORYBOOK 2007

Contains eight all-new illustrated adventures in time and space, featuring the Doctor and Rose. Their adventures take them from an art gallery on the Moon to the sleepy summer of 1975, from a deserted village to a space station under attack, and from an alien opera house to a spooky graveyard where the dead won't stay dead. Sometimes funny, sometimes scary, always thrilling, these new adventures in time and space will delight fans of all ages! Featuring writers from the BAFTA-winning BBC series, including Steven Moffat, Mark Gatiss, Gareth Roberts, Tom MacRae and Rob Shearman!

OUT NOW | 80 PAGES | £7.99

DOCTOR WHO
THE COMPLETE EIGHTH DOCTOR COMIC STRIPS
VOLUME TWO
THE GLORIOUS DEAD
A PANINI BOOKS GRAPHIC NOVEL

THE COMPLETE EIGHTH DOCTOR COMICS VOLUME 2
THE GLORIOUS DEAD

The second of four bumper graphic novels collecting together the Eighth Doctor's complete run of comic strips from the pages of **DWM**. Featuring the strips *The Fallen, Unnatural Born Killers, The Road to Hell, The Company of Thieves, The Glorious Dead, The Autonomy Bug, Happy Deathday, TV Action, Throwback: The Soul of a Cyberman* and *Ship of Fools*, all digitally restored, plus six pages of bonus material!

OUT NOW | 244 PAGES | £15.99

Available from all good bookshops!